FIG. 1.—THE FIRST CHURCH IN AUSTRALIA. DEMOLISHED IN 1856.

ARCHITECTURAL WORK IN SYDNEY, NEW SOUTH WALES, 1788 – 1899.

By JAMES BARNET [*F.*], of Sydney, N.S.W.

IN far New Holland, when George the Third was King, 111 years ago, Captain Arthur Phillip, R.N., with his fleet of eight ships, on the 18th January 1788, anchored in Botany Bay. Its shores, however, were soon found to be unsuitable as a site for settlement; so search was made along the coast for a more favourable position, and the fine harbour of Port Jackson was presently explored. On the 24th of the same month the first colonists landed on the then lovely sandy beach at the mouth of a fresh-water stream, in what is now known as Sydney Cove. Then they began building their huts and store-houses in the heat of summer, to shelter the thousand odd pioneers of the infant commonwealth of Australia. The artificers and ships' carpenters went to work under the direction of Lieutenant Dawes, an engineer officer, and on the 15th May 1788 the first stone of a temporary Government House was laid. This was followed by the erection of a wooden church, built at the expense of the Chaplain, the Rev. Richard Johnson, which unfortunately was afterwards destroyed by fire.

In July 1793 (five years after the foundation of the Colony) the first stone of a church dedicated to St. Phillip was laid by the Lieutenant-Governor, Major Francis Grose. This very interesting structure might be regarded as the dawn of architecture in Australia. Its architect is unknown, but little doubt exists that the Chaplain was the prime mover, and perhaps Lieutenant Dawes assisted, although he left the Colony before the building was commenced. It was erected on the brow of what is now known as Church Hill, and the chancel was a semicircular structure, standing towards the north-west, and at the south-east entrance a battlemented round tower was erected; also a porch on the north-east side. This church was not consecrated till 25th December 1810 (the first Christmas in Governor

Macquarie's time), but it had been used as a place for public worship since 1797. In 1803 King George the Third presented a silver communion service, which is still in use. The accompanying photograph [fig. 1], which is from a sketch by the late Mr. Joseph Fowles, teacher of drawing in the National schools, shows the architecture of this the first church in Australia. The structure was pulled down in 1856, having been in use more than sixty years. The site on which it stood is now enclosed and planted, and is used as a place of recreation.

FIG. 2.—ST. JAMES'S CHURCH, SYDNEY

The Church of St. James, in King Street, was the second church built in Sydney. It was completed in 1820, in the tenth year of that mighty builder, Governor Macquarie. The architect of this church, and also of the churches at Windsor, Richmond, Parramatta, and Port Macquarie, was Francis Howard Greenway, civil architect, who also was architect of schools, courthouses, hospitals, barracks, and the first lighthouse in Australia at Sydney Heads, Port Jackson. St. James's Church is a fine structure of brick, with stone dressings, having porticoes with Doric columns, and pediments of Roman character, campanile of brick, with spire of wood covered with copper—a very conspicuous object and a landmark. It has recently been restored, and one of the porticoes opened out, but unfortunately broaches have been added to the base of the spire, thus changing the original appearance and the architectural character. The photograph [fig. 2] was taken before these alterations.

In 1820, on the 19th October, Governor Macquarie laid the foundation-stone of St. Mary's Roman Catholic Cathedral. The architect is unknown; the style of architecture was, as then known, the Gothic of Batty Langley. This building was destroyed by fire, and a temporary pro-cathedral took its place pending the completion of the fine decorated Gothic structure now being built, which will be the permanent cathedral.

A Presbyterian church was built on Church Hill in 1824, also St. Patrick's Roman Catholic Church in 1844, the latter a decided advance in architecture; and in 1849 was begun St. Phillip's new church at the top of the hill, a little higher up than where the first church stood, from designs by the late Edmund Thomas Blacket, architect. It is in the

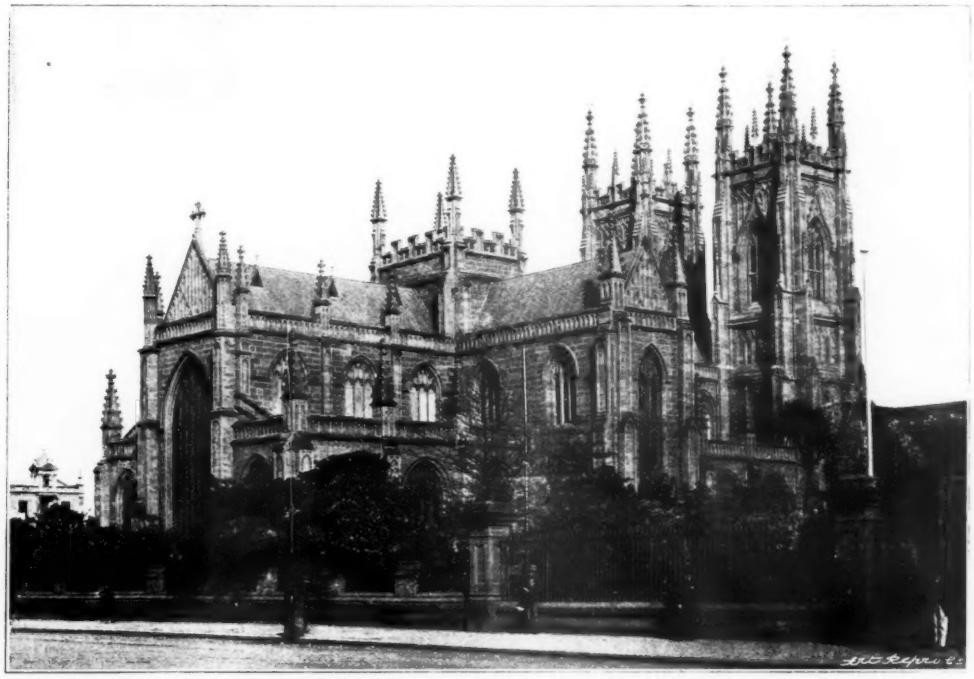

FIG. 3.—ST. ANDREW'S CATHEDRAL, SYDNEY.

perpendicular Gothic of the fifteenth century, and was finished in 1855, at a cost of £16,000. It is built of sandstone outside and inside, with nave, aisles, and chancel, having a fine western tower with lofty pinnacles, telling well in the picturesque outline of the city. In 1857 St. Benedict's Roman Catholic Church in George Street West was built, the late William Munro being architect; in 1859 St. George's Presbyterian Church in Castlereagh Street, by Mr. Field, the successful competitor; and in 1863 St. John's Church of England at Darlinghurst, by the late Mr. Gould, architect, the spire being by Mr. E. T. Blacket.

St. Andrew's Church of England Cathedral in George Street [fig. 3].—The first stone of this Cathedral was laid on the 1st September 1819 by Governor Macquarie. Francis Howard Greenway was the architect; but his design was abandoned, and a new one based on St. Mary's, Oxford, was adopted in 1837. The first stone of the newly modelled building was laid

by Governor Bourke after the appointment of the first bishop, Broughton, and the late James Hume was the superintending architect. Little progress, however, was made till 1846, when Mr. E. T. Blacket was employed to re-model the design, which is perpendicular Gothic of good character. The nave is 157 feet by 26 feet; aisles, 17 feet; and narrow transepts, 14 feet 7 inches wide, with two fine western towers and squat central tower, recalling somewhat to memory features of both Canterbury and York Cathedrals. The cathedral will accommodate 1,500, the seating is of oak in good design, the reredos of alabaster by the late J. E. Pearson, R.A., and the building of sandstone throughout. A chapter-house in keeping with the cathedral was added in 1886, Mr. Blacket, jun., being the architect. Altogether the entire structure, with enclosed garth, from an architectural view is both pleasing and appropriate. It was consecrated on St. Andrew's Day, 30th November 1868, the Duke of Edinburgh being present on the occasion.

FIG. 4.—THE UNIVERSITY OF SYDNEY.

In 1839, a Wesleyan chapel of good classical design was built in York Street; Mr. Josiah Atwool, architect. The late Thomas Rowe also designed Wesleyan chapels in Redfern and Woolloomooloo and elsewhere, as well as Presbyterian and Roman Catholic churches, of Gothic character, and much merit, in a style individual to himself. He was also very happy in a synagogue design. There are several Congregational churches by the late John Bibb, architect, all possessing good classical features.

St. Mary's Roman Catholic Cathedral, now in course of erection, is in fourteenth-century Gothic, reminding one somewhat both of Lincoln and York Cathedrals. The northern or sanctuary half of the nave has been in use for some years; the central tower and southern nave and transepts are now in progress. The building, when complete, with its towers and spires, will be an ornament to the city, an honour to the Roman Catholic community, and a lasting credit to its architect, Mr. W. Wardell.

The discovery of gold in 1851 brought a great increase in population and wealth to the Colony, when far-seeing patriots, including the late W. C. Wentworth, the present Sir Charles Nicholson, F. L. S. Merewether and others, founded the Sydney University [fig. 4], and, in 1854, engaged Mr. E. T. Blacket as architect to prepare designs suitable for the fine commanding

site granted on Grose Farm. The style chosen was his favourite fifteenth-century or Tudor perpendicular Gothic, built in sandstone, with central gate tower, great hall and many lecture rooms, historical museum, &c. The great hall of convocation is 135 feet by 45 feet, with fine open roof of ironbark and cedar timber; the floor is of native marble; it has fine stained-glass windows showing the kings and queens of England, founders of colleges at Oxford and Cambridge, and portraits of men of letters and science, from Chaucer to

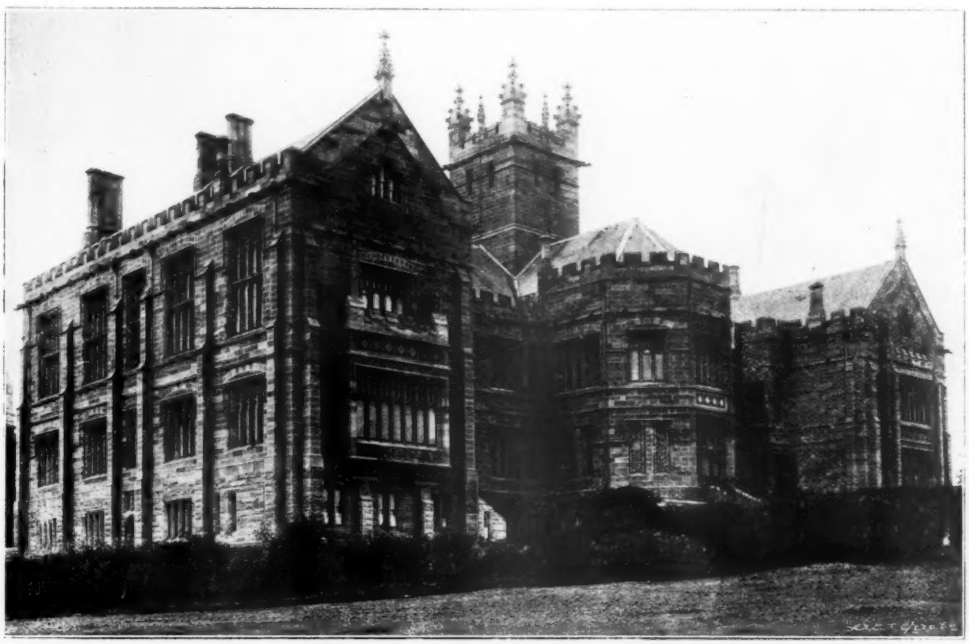

FIG. 5.—MEDICAL SCHOOL, SYDNEY UNIVERSITY.

Captain Cook, all of which are gifts from enterprising colonists. The building was opened with a musical festival of a week's duration in 1857. Thirty years later (in 1887) the Medical School adjoining [fig. 5] was built in the same style of architecture, with many fine lecture theatres for anatomy, physiology, and other subjects, and a museum and laboratory fitted with all the latest appliances. There are also separate buildings for chemistry, physics, engineering, biology, and a large Natural History Museum.

Surrounding the University are the affiliated Colleges of St. Paul, C.E.—Mr. E. T. Blacket, architect, built in 1857; St. John's R.C. College, built in 1862; St. Andrew's Presbyterian College—the late William Munro, architect, built in 1872; and the Women's College, erected in 1890. The first three are of Gothic architecture, built in sandstone. The latter is built of reddish bricks and tiles, and is Italian in character. Adjoining is the Prince Alfred Hospital, a building of thoughtful design, constructed of buff-coloured brick with stone dressings, and provided with the latest and best appliances. The building was erected to commemorate the escape of the Duke of Edinburgh from an attempt upon his life.

The Sydney Hospital in Macquarie Street [fig. 6] is a fine structure of Italian architecture, and is built of sandstone. It was the result of a competition in which the late

Thomas Rowe was successful. This edifice takes the place of the original Sydney Infirmary, the work of the civil architect, F. H. Greenway, in Governor Macquarie's time.

There are many public schools of recent erection in various styles. The earliest, erected in 1815, is in Fore Street [fig. 7], designed by Greenway for a hospital; but perhaps the greatest effort in building by the Department of Public Instruction is the Technical College and Museum in Harris Street, Ultimo. It is Romanesque in style, built in reddish brick with stone dressings, and is the work of the late W. E. Kemp, for many years architect of the Department.

The Town Hall [fig. 8].—Designs for this important building were called for by public competition, and the late Mr. Wilson was the successful competitor. In 1868 the founda-

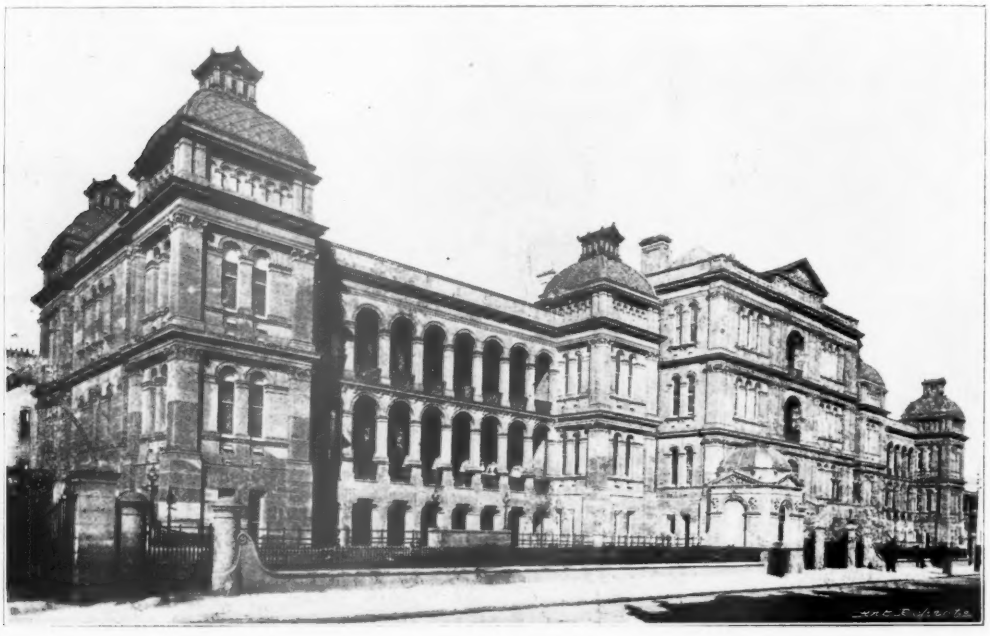

FIG. 6.—SYDNEY HOSPITAL.

tion-stone was laid by the Duke of Edinburgh. On Mr. Wilson's death, and before the completion of his design, the late Mr. David McBeath, and the late Mr. Sapsford, architects, were engaged in this work; three other architects also were employed before its final completion in 1889; so that twenty years were occupied in building. Since then a carriage porch has been added. The main feature is the Centennial Hall, 166 feet by 85 feet, with a seating capacity of 4,000. There are besides a large vestibule or subsidiary hall, spacious corridors and stairs, council chambers, library, Mayor's reception rooms, offices for the Town Clerk and his subordinate officers, &c. The style of architecture is florid Italian Renaissance, built in sandstone.

Adjacent to the Town Hall is the new Queen Victoria Market building, recently erected. It occupies a space of some 600 feet by 100 feet, having a spacious basement intended as a market hall for the sale of fruit and vegetables. On the ground floor, on the level of the four

surrounding streets, are many shops having frontage to these streets, and also to an inner arcade. On the floors overhead are halls for music, meetings, public lending library and offices, also an hotel. The whole is surmounted by many domelets, and one central dome about 60 feet in diameter. The style of architecture is florid Romanesque; it is built of sandstone on iron girders, supported on trachyte piers. There are several other halls for public concourse, such as the Freemasons', Oddfellows', and the Wesleyan Centenary Hall.

FIG. 7.—FORE STREET PUBLIC SCHOOL, SYDNEY.

The latter, the work of the late Thomas Rowe, is built on the site of a chapel of good classic architecture erected in 1839, one of the first of its kind erected, but pulled down to make room for the present hall.

The historical Parliamentary buildings of Sydney [fig. 9], the Immigration Barracks, now used as law offices, and the Supreme Court House, since greatly altered and added to, were designed by Civil Architect F. H. Greenway, in the days of Governor Macquarie, who held office eleven years, from 1810 to 1821 inclusive. During this period he erected or constructed 250 public works and buildings. The Imperial Commissioner, Mr. Bigge, in his report to the House of Commons, said that this was Governor Macquarie's misfortune; but these buildings have been and still are very useful to New South Wales.

The Criminal Court House, adjoining the Gaol at Darlinghurst, was built in 1836 from designs by the then Colonial Architect, the late Mortimer William Lewis. It is the only

specimen of Grecian Doric in Sydney. Mr. Lewis designed Court Houses for Parramatta, Newcastle, and Berrima, also classic in style. He superintended the erection of Government House from designs and drawings by the late Mr. Edward Blore, architect, of London. This building, which occupies a fine site overlooking the harbour and the naval anchorage in Farm Cove, and next to the beautiful Botanical Gardens, is Tudor in style. The foundation-stone was laid by Lieutenant-Governor Colonel Snodgrass on the 26th January 1838, that being the fiftieth anniversary of the foundation of the Colony. This building is now sixty-one

FIG. 8.—TOWN HALL, SYDNEY.

years old, and, with the exception of the addition in sandstone of a carriage porch and an arcaded verandah on the eastern front, remains as built in the time of Governor Gipps.

The Observatory, built of sandstone in Governor Denison's time, stands on the site of the first windmill erected in Sydney, close to Fort Phillip. It commands fine views of the city and harbour from the tower. The architecture is Italian. This, together with the Registry Office in Elizabeth Street (a work in a style adapted from the Tudor period), is by the late Alexander Dawson, Colonial Architect. Both buildings have had later additions.

Australian Museum.—The first portion of this structure was designed by the late M. W. Lewis, Colonial Architect, in 1846, but has been so added to and enlarged that the original Greek work has disappeared and given place to its bold Roman architecture. Internally, the portion facing Hyde Park is divided by screens of Corinthian columns into five halls on each floor, and the original portion is one fine hall, with two tiers of galleries, lighted from the roof.

The Public Library in Macquarie and Bent Streets was originally designed by Mr. Henry Ginn, architect, in 1843; the foundation-stone was laid by the late Mr. A. McLeay, and the library was opened to the subscribers in 1846, costing £5,000. Since it has been purchased by the Government it has been rebuilt and added to in the same style of Palladian architecture by the Colonial Architect, and is now double its original size.

The Chief Secretary's Office in Macquarie and Bridge Streets, opposite to Government House gates.—This building, which is of sandstone, was completed in 1880. It is here that the Executive Council meetings are held. The Secretary for Public Works has offices at the western end in Phillip Street, where extensive additions have lately been made. The style of architecture is Italian Renaissance, but its simple outline has recently been destroyed by the addition of a pavilion and roof-storey of French character not in keeping with the original design. In the niches are statues representing Wisdom, Justice, Mercy, Labour, Science, and

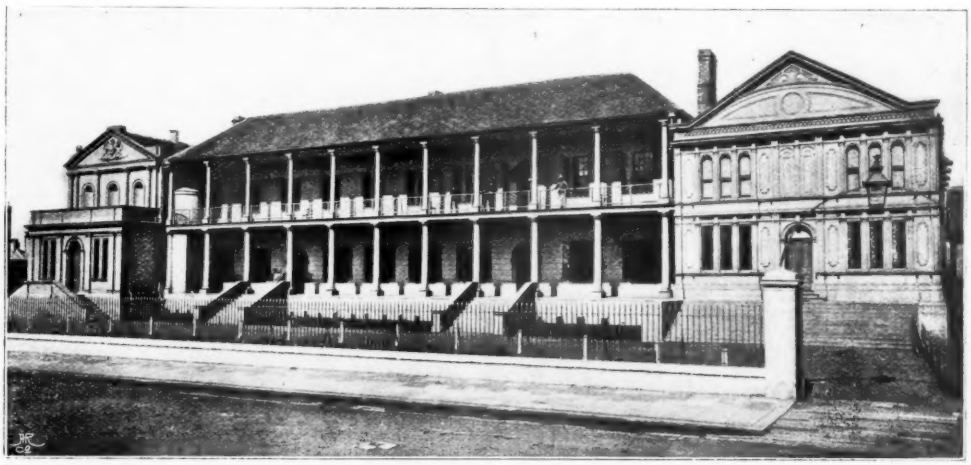

FIG. 9.—THE ORIGINAL PARLIAMENT HOUSE, SYDNEY.

Art. Opposite, in Bridge Street, is the Treasury, Florentine in style, from designs by the late M. W. Lewis, Colonial Architect.

The Lands Office, in Bridge Street, like the Chief Secretary's Office, is also after the Italian Renaissance, of Roman type in its architecture. This building stands alone; it has a frontage to four streets, and was erected in two sections. The first stone was laid on 7th October 1876 by the late Hon. Thomas Garrett, Minister for Lands, on a site in front of the then existing Lands Office. This portion was first completed and occupied, and the second section was built on the site of the old office, and was completed in 1891. The northern elevation to Bridge Street is surmounted by a pavilion, in the centre of which is a revolving dome for astronomical purposes, resting on masonry rising through the roof from the rock foundation. The southern front is dominated by a clock tower, 257 feet in height. Native red granite from Gabo Island, in columns and pedestals, polished in part, is used at three of the entrance doorways. Internally there are two courts, with a large strong-room between. On the four elevations there are 48 niches, 17 of which have statues of explorers, among them being Phillip, Banks, Flinders, Bass, Sturt, Leichhardt, Burke, Wills, &c. The whole edifice is built of sandstone externally and brick internally.

The General Post Office [fig. 10], in George Street, Martin Place, and Pitt Street, was built in two portions. The first, or western, half was begun in 1866. In April 1869 the Duke of Edinburgh set the keystone of the George Street entrance, and in 1874 this portion was occupied for public business. The second, or eastern half, including the campanile, was

FIG. 10. —THE GENERAL POST OFFICE, SYDNEY.

completed in 1886. The architectural style is Italian Renaissance, of Venetian and Florentine character, in which native grey granite from Moruya was first introduced in the base course, the carved capitals, and in a great many polished columns; the remainder is built of sandstone, all through stone, clean chiselled inside, and rubbed externally. In a niche, over the central entrance in the northern front, is a statue of Her Majesty the Queen, seated; and immediately beneath are reclining figures of Britannia and New South Wales, all in marble,

by the late Giovanni Fontana, sculptor, of London. Surmounting this entrance is a clock tower 230 feet in height. Unfortunately the stately dignity of the building is being marred by the addition of an attic of French design, whose varied line and want of repose is out of harmony with the rest of the structure, and its extra weight is a source of danger.

The Custom House at the Circular Quay is a plain building, of simple Italian architecture, erected in 1887. Of similar character is the Central Police Court recently built. The Police Stations in North George Street and in Woolloomooloo are in prominent positions, the former Italian, and the latter Greek architecture. The new entrance to Darlinghurst Gaol is of appropriate character.

The Mortuary Railway Stations at Sydney and the Cemetery at Rookwood show the application of Gothic architecture to a novel purpose. The former has on a wide platform a ticket office opening into two vestibules, with retiring rooms, and a carriage porch surmounted by a bellcote. The latter, in the cemetery, where the coffins are removed from the train hearse, has platforms on either side, with porches, retiring rooms, and bellcote. Both buildings are of sandstone, and appropriately decorated with sculpture representing angels, cherubs, &c., by the late Thomas Ducket and Henry Apperly, sculptors.

Commercial Buildings.—The Bank of New South Wales, built in 1851, and the Commercial Bank adjoining, built in 1854—the former Florentine astylar, and the latter Roman Palladian—also the London Chartered Bank, Italian, are all the work of the late John Hilly, architect. The Bank of Australasia and the English and Scottish Bank are both astylar, the works of the late E. T. Blacket. The Joint Stock Bank is Italian of a German type. All these buildings are in George Street, the principal street of the city. In Pitt Street are the Union, City, and New Zealand Banks, all Italian Renaissance; the Oriental Bank, with Greek Ionic engaged columns and pediment, by the late William Weaver and W. E. Kemp, architects. The Savings Bank in Barrack Street is Roman in character, with lower and upper colonnade of marble and granite. The banking room and vestibules in all these buildings are spacious, and decorated with marble and colour.

Insurance offices are numerous. The Australian Mutual Provident Society's Office in Pitt Street, the Mutual Life of New York in Martin Place, opposite the Post Office, the Citizens' Life Office in Moore Street, the Mutual Life Office in Wynyard Street, are all in Italian Renaissance, built of sandstone. The Equitable Life of U.S.A. in George Street is Romanesque, and built of trachyte. Like the banks, the business rooms of these institutions are spacious, and richly decorated in marble, colour, gold, and mosaics.

Wool warehouses of imposing and appropriate architecture and of great magnitude are situated in various positions near the quays. Warehouses for general merchandise are numerous, and generally fine imposing structures, picturesquely situated in O'Connell Street, Bridge Street, Clarence Street, and York Street. Shops and offices in the main streets are, with the exception of a few Gothic examples, of Italian or English, or French or German types of Renaissance, many of them good examples. As a whole they give a rich picturesque effect to the narrow, irregular street lines, with their ever-varying undulations and contour, the warm grey stone being enlivened with colour of brick, marble, granite, tile, and terra-cotta.

Clubs and Hotels.—The Australian Club is a red brick structure of Jacobean character, in Macquarie Street, on a commanding site overlooking the harbour and Gardens. The Union Club, in Bligh Street, is of Italian character, and near to it, built of stone of similar style, is the New South Wales Club. The Athenæum, in Castlereagh Street, is a brick cemented edifice. The Hotels Australia and Metropole are fine structures, equipped with modern appliances; and coffee palaces and places of entertainment are numerous and of appropriate design. There is a Royal Naval Home for H.M. sailors, giving every convenience and comfort.

Theatres.—There are six principal theatres, besides music halls. The oldest, the Theatre Royal, is the work of the late John Hilly, architect. It is especially well designed both for seeing and hearing; the box and upper tiers follow the slope of the pit, and the means of exit admit of the rapid escape of the audience in case of need. The other theatres are comparatively new, and are fitted with every modern convenience and well arranged for the safety of the audience and players. All are Italian Renaissance in style, except the latest, The Palace, which is novel, but appropriate in its architecture.

Sydney has no fewer than seven arcades of shops, affording shelter from the sun and heat, and giving convenient ways of access from one crowded street to another. Three of them are the work of the late Thomas Rowe. They are all of Italian architecture, except the latest in Queen Victoria Market Building, which is of Romanesque design and 600 feet long. Fire Brigade Stations, with all the latest modern ideas and improvements, and of appropriate design, have been built in recent years. Spacious Grand Stands of convenient design have been erected at the Cricket Ground, Agricultural Show Ground, and at Randwick Racecourse.

Generally the architecture of Sydney, after passing through the Georgian period and a short classic Greek era, and the rebuilding which followed the gold discovery in 1851, is mainly Italian Renaissance of various types. Of course churches and educational buildings are Gothic, as a rule. Recently from the United States has come Romanesque in an Insurance Office building; and the same style has been applied to Branch Banks, Technical College, Queen Victoria Market Building, and no doubt will run its crudities to seed in warehouses, stores, and shops. In rebuilding a city fine lofty structures are to be seen alongside old and mean buildings. This is unavoidable.

Sydney has a few tall edifices like those common in the United States, and the tendency in crowded business centres is towards increased height, owing to the high price of land, and doubtless the introduction of lifts and the general use of telephones encourage the erection of lofty buildings. There being no municipal law to regulate the height, owing to a defective Building Act, high houses in the narrow streets of Sydney are a source of danger in case of fire, and they interfere with light and air.

There are very many private villas in the suburbs and along the margin of the harbour, and there is invariably one feature, which is considered indispensable for shade and shelter from the heat and sun in this bright and just now almost rainless land, namely, the verandah. The wave of the demon of fashion has reached Australia from Bedford Park. There are many fine specimens of this fascinating, but on the whole mean-looking make-believe picturesque-cottage mode of building, with its bits of rough masonry, red brick hollow wallery, rough-cast, half-timber, and dangerous wall shingles, useless gables and dormers, belvideres, loggias, bow windows, bay windows, half-moon windows, round and horse-shoe windows and great arches, all surmounted with blazing red tiles from France. This craze is now being affected by the speculating builder, and the landscape is marred by staring red crudities; even the quiet beauty of our lovely Botanical Gardens, and the classic precincts of the University, are alike invaded by this vanity, which we may in time get used to, and shall have to tolerate until the inevitable reaction sets in.

Building material in Sydney is mainly sandstone, on which the city stands, and after forty-five years' experience I can say that, when carefully selected and protected by a damp-proof course at the ground level, it is very durable. When first quarried the stone is usually of a bluish grey tint, which on exposure to the atmosphere colours a warm brown; this in time tones into a pleasing grey, and gives a refining effect to mouldings and enrichments. It is easily wrought, and can be got in unlimited quantity and of any size; its composition is insoluble silica, oxides of iron, and alumina. There are excellent bricks of various tints of

red, also grey and buff, and terra-cotta of various shades; also fire-resisting lumber. There is marble in abundance, very hard and of every variety of colour, but far from Sydney; granite red and grey, trachyte in various tints, but distant from the city. There are timbers for carpentry, such as ironbark, tallow-wood, black-butt—all very hard and durable, but liable to the ravages of the white ant. For joinery, cedar like mahogany, also pine. Slate for steps and other purposes, but too costly for roof covering; roofing slates are imported. Tiles are also made, and cement equal to the best Portland is manufactured here. Limestone is in abundance, but 100 miles inland.

Decoration.—Carving in stone is freely applied to many of the Sydney buildings, the sandstone being very suitable and easily cut. The artists are generally of European training, some of the early work being carved by those who were employed at the Parliament buildings in London. Internal decoration in colour painting is done by artists from the best European *ateliers*, and also wall decoration and floors in marble and mosaic from Europe. Native marble, granite, and trachyte are also coming into use in decoration.

The names of the early pioneer architects, whose works are referred to, are those of worthy men who have passed over to the great majority. At the present time Sydney has over one hundred architects in practice, amongst whom are many native young men of promise who have been educated and trained to their art and profession in the studios and offices of eminent masters, and in the Technical College, where the various branches of the arts and crafts are taught.

Sculpture, the sister art to Architecture, is fairly well represented in Sydney considering its age and size, and distance from the great art centres of Europe. The city is adorned with eight public monumental statues in bronze. The first example of the plastic art in Australia was the statue of Governor Bourke on a pedestal of Aberdeen granite erected in 1840, and placed in the Outer Domain overlooking the harbour. This work is by the late eminent sculptor E. H. Baily, R.A. Next in order of time is the statue of Prince Albert, by Theed, at the north entrance of Hyde Park on Queen Square, executed in 1866. This fine work was selected by Her Majesty, whose noble representation by Boehm stands opposite in the same square. Then there is Woolner's great work of Captain Cook in Hyde Park. Recently, in the Palace Garden, there has been put up a statue to Governor Phillip on a pedestal of white marble adorned with reclining figures representing allegorically the advent of Civilisation in Australia; it is surrounded by four fountains, the work of Simonetti, a resident sculptor. In Macquarie Place and near the Exchange is a statue of the late Thomas S. Mort, an enterprising and patriotic colonist, by P. E. Connoly, sculptor. In Wynyard Square there is a fine work, by Signor Giovanni Fontana, of the late John Dunmore Lang, D.D., patriot and statesman; and in Hyde Park a statue of the late R. H. William Bede Dally, the originator of the Soudan Contingent (Mr. White, sculptor). This work was cast in Sydney.

Sydney has several fountains, one of which in the Botanic Gardens has a fine figure of a water nymph in bronze by Birch. In these fine gardens are many statues in marble, copies from Italy of such as the Apollo Belvedere, Venus de Medicis, Mercury, Discobolus, Meleager, Canova's Boxers, and many others. The Centennial Park, laid out in 1888, which covers 640 acres, and contains a three-mile drive and asphalted footpaths between trees, has many marble and terra-cotta statues. Of the former are those of Gladstone, Disraeli, Lincoln, Garfield, Parkes, and Dickens, &c. In the Chief Secretary's office are marble statues of the Queen and Prince of Wales, and New South Wales, by Fontana. Sydney is indebted to the late Sir Henry Parkes for its fine display of the sculptor's art. The Art Gallery, which is now being enlarged, and is in a classic style of French type, contains some good works in sculpture and a fine collection of pictures in oil and water-colour.

9, Conduit Street, London, W., 29th July 1899.

CHRONICLE.

THE MIDSUMMER EXAMINATIONS.

Preliminary: Newly registered Probationers.

A Preliminary Examination qualifying for registration as *Probationer R.I.B.A.* was held in London and the various other centres enumerated below on the 13th and 14th ult. In the non-Metropolitan centres the Examination was conducted by the Allied Societies of the respective districts. Claims for exemption from sitting for the Examination were allowed in the case of twenty-five applicants. The number examined in each district and the results are shown in the following table:—

	Examined	Passed	Relegated
London	93	69	24
Birmingham	9	9	—
Bristol	5	5	—
Cardiff	11	5	6
Dublin	4	3	1
Glasgow	2	2	—
Manchester	19	18	1
Newcastle	10	6	4
York	13	9	4
	166	126	40

The passed candidates, together with those exempted—making a total of 151—have been registered as Probationers, and their names, &c., are herewith given in alphabetical order:—

ADKINS: Stanley John Widdicombe; Mansfield, Elphinstone Road, Hastings [School of Art, Hastings].

ARCHIBALD: Richard James; 56, Grange Road East, Middlesbrough, Yorks [*Master*: Mr. Robert Moore].

ARTHUR: Thomas Main; West Parkhill, Airdrie [Airdrie Academy].

BARBER: Richard Alfred; University School, Reigate, Surrey [University School, Reigate].

BARCLAY: Arthur James; 24, Brownlow Place, Ferryden, Montrose [*Master*: Mr. John Sim].

BARKER: Walter John Raymond; 127, Lower Seedley Road, Pendleton, Manchester [*Master*: Mr. Thomas Muirhead *].

BARTHOLOMEW: Herbert Cecil; Whitecliffe House, Meads, Eastbourne [*Masters*: Messrs. Spurrell * & Murray].

BEAVAN: Thomas Albert; 1, Balaclava Road, Roath Park, Cardiff [*Master*: Mr. Edwin Seward *].

BERRY: Francis Richard; 24, Cheviot Street, Lincoln [*Master*: Mr. H. H. Dunn *].

BEVIS: Charles Thomas; Elm Grove House, Southsea [*Master*: Mr. Charles W. Bevis *].

BONWICK: Herbert James; 82, Sutherland Avenue, Maida Vale, W. [*Masters*: Messrs. Smedley & Lockwood].

BOSWELL: George Arthur; Jasper House, 59, Dunstall Road, Wolverhampton [*Master*: Mr. W. Edwards].

BOWDLER: Frank Ernest; 4, Whitehall Gardens, Shrewsbury [*Master*: Mr. C. R. Dalgleish].

BOWES: Harold MacGowan; 4, Falmouth Road, S.E. [*Masters*: Messrs. Read * & MacDonald *].

BRIGGS: Harold Percy; 45, Lorne Road, Stroud Green, N. [Polytechnic School of Architecture].

BROMHEAD: Frank Harold; 31, Owen Street, Tipton, Staffs [*Master*: Mr. Arthur Gamage].

CALLOW: Charles Fry; 71, London Road, St. Leonards-on-Sea [*Master*: Mr. Arthur Wells *].

CALVERT: Vere; Harefield, Toller Lane, Bradford [*Master*: Mr. Rhodes Calvert *].

CASTELLO: Manuel Nunes; Hazeldean, Sydenham Hill, S.E. [*Master*: Mr. Lewis Solomon *].

CHAMBERLAIN: Reginald Percy; Ashcroft, Hinckley Road, Leicester [*Master*: Mr. Stockdale Harrison *].

CLEVELAND: Charles Barry; c/o W. M. Fawcett, Esq., 4, Trumpington Street, Cambridge [*Master*: Mr. W. M. Fawcett *].

COLTHURST: William Bunter; Northfield House, Taunton, Somerset [*Master*: Mr. F. W. Roberts].

CONSTANT: Reginald Oakely; Blackwater House, Eastbourne College [Eastbourne College].

CRANEY: George Herbert; 2, Clifton Villas, Broughton Road, Ealing Dean, W. [*Master*: Mr. Charles H. Worley *].

CROCKETT: Basil Edwin; Bush Lane House, Cannon Street, E.C. [*Master*: Mr. E. A. B. Crockett].

CULVER: Herbert George; Milford House, John Street, Hampstead [*Master*: Mr. H. A. Rawlins *].

DALE: Clara Martha, B.A.; Westbourne, Buxton, Derbyshire [Owens College, Manchester].

DAVISON: William Rupert; Kingshaw, Woldingham, Surrey [Cavendish College, Matlock].

DAWSON: Harold; 7, Ranby Road, Endcliff, Sheffield [*Master*: Mr. Charles Hadfield *].

DAY: Douglas William; Deanhurst, Knighton Drive, Leicester [*Master*: Mr. John Day].

DELBRIDGE: William John; 22, South Street, Greenwich, S.E. [*Master*: Mr. H. Busbridge].

DOWGLASS: Arthur Pollock; University School, Reigate, Surrey [University School, Reigate].

EDLESTON: Ernest Harcourt; 42, Rumford Street, C.-on-M., Manchester [*Master*: Mr. R. Basnett Preston *].

ELLIOT: John Augustus Gilbert; 16, Royal Terrace, Edinburgh [*Masters*: Messrs. Peddie & Washington Browne].

ELLIS: Edward Miller; 18 and 19, Fenchurch Street, E.C. [*Master*: Mr. E. B. Ellis *].

EVANS: Thomas Charles; 55, Piccadilly, Hanley [*Masters*: Messrs. Wood & Hutchings *].

FAIRWEATHER: Norman Blumer; 81, Grove Park, Denmark Hill, S.E. [Dulwich College].

FARMER: James Wesbrook; 130, Queen's Road, Dalston, N.E.

GARWOOD: Walter Henry; 11, Essex Street, Norwich [*Masters*: Messrs. G. J. Skipper * & F. W. Skipper].

GLENDINNING: James John; West View, Halifax [*Masters*: Messrs. Mawson & Hudson].

GOFF: Edgar Thomas; Hollywood, Park Road, Lowestoft [*Master*: Mr. W. J. Roberts].

GOTCH: Laurence Mursell; Chesham House, Kettering [*Masters*: Messrs. Gotch * & Saunders].

GRAVENOR: Harold James; 111, Lewisham High Road, New Cross, S.E. [*Master*: Mr. T. Durrans *].
GREENHOW: Charles Ingleby; 5, Eslington Terrace, Newcastle-on-Tyne [*Master*: Mr. A. B. Plummer *].
GUNN: Edwin George Harry; 18, Larch Road, Cricklewood, N.W. [*Master*: Mr. W. A. Finch].
HALL: Herbert; 1, Quarry Terrace, Hastings [*Master*: Mr. Philip Tree *].
HAMILTON: Thomas Welsh; Home Lodge, Greenock [*Master*: Professor Gourlay *].
HAMPSON: Joseph Louis; 360, St. Helen's Road, Over Hulton, Bolton [*Masters*: Messrs. Bradshaw * & Gass *].
HANKS: Thomas Gilbert Luton; Allonby, Alexandra Road, Reading [*Master*: Mr. W. Roland Howell *].
HARGREAVES: John Horner; Ivydene, Goulden Road, Withington, near Manchester [*Master*: Mr. Edward George Stead *].
HAYNES: Eustace Lisle; Donnington House, St. Alban's, Herts [*Master*: Mr. Wm. Woodward *].
HAYWARD: Frank Woodbury; 4, Benson's Terrace, Rowbarton, Taunton [*Master*: Mr. F. W. Roberts].
HEATH: Albert William; Kingsbridge House, Westcombe Park, S.E. [*Master*: Mr. A. A. Oakden].
HECTOR: John Black; 46, Fountainhall Road, Aberdeen, N.B. [*Masters*: Messrs. Smith & Kelly].
HENRY: James; 34, Egerton Crescent, South Kensington, S.W. [*Master*: Mr. W. Henry White *].
HILDESLEY: Percival Tresillian; Rougemont, Morella Road, Wandsworth Common, S.W. [*Master*: Mr. Robert P. Notley *].
HILL: Bertram Charles; Stapleton Rectory, Stapleton, Bristol [*Master*: Mr. Fred. Shove].
HILL: Howard; 2, Marlborough Street, Westoe, South Shields [*Master*: Mr. J. Ernest Stout].
HITCHCOX: Cyril William: Broughton, Clytha Park, Newport, Mon. [*Masters*: Messrs. W. Graham Hitchcox & Co.].
HOBSON: Florence Fulton; 6, Hopefield Avenue, Belfast [*Masters*: Messrs. J. J. Phillips & J. St. J. Phillips *].
HOLCOMBE: Charles John Stewart; 92, Darenth Road, Stamford Hill, N. [*Master*: Mr. Thomas Batterbury *].
HOLDEN: Arthur Freeman; 1, Highfield Terrace, Highfield Road, Chesterfield [*Master*: Mr. W. C. Jackson].
HOLDEN: Walter Frederick Clarke; St. Paul's Place, Hills Road, Cambridge [*Masters*: Messrs. Rowe * & Scott].
HOWSHIP: George Oswald; 30, Sebert Road, Forest Gate, Essex [*Master*: Mr. J. Falkingbridge Parker].
HUGHES: Rowland John; Britton Villa, Llanfairfechan, N. Wales [*Master*: Mr. Jos. Owen].
HUMPHRY: Francis John; Blackwater House, Eastbourne College, Eastbourne [Eastbourne College].
INGHAM: Oates; Hullen Edge, Elland, Yorks [*Master*: Mr. J. R. Purdy].
INGLEBY: Robert William; 15, Azalea Terrace, South Sunderland [*Master*: Mr. G. T. Brown].
JACKSON: George Herbert; Willoughby, Westby Road, Boscombe, Bournemouth [*Master*: Mr. J. W. Lucas].
JACOBS: Thomas Windsor; 23, Cathedral Road, Cardiff [*Master*: Mr. Edwin Seward *].
JENKINSON: John Mansell; 30, Wostenholm Road, Sheffield [*Masters*: Messrs. Hemsoll & Paterson *].
JOHNSON: Ernest Nicholas; Austin Friars Chambers, Newport, Mon. [*Masters*: Messrs. Benjamin Lawrence & Son].
JOHNSTON: Reginald; c/o Mr. S. Clifford Tee, 50, Moorgate Street, E.C. [*Master*: Mr. R. Spyer].
JOSEPH: Ernest Martin; 34, Inverness Terrace, W. [*Masters*: Messrs. Joseph,* Son, & Smithem *].
JUDGE: Leonard; 7, Pall Mall, S.W. [*Master*: Mr. Mark H. Judge *].
KENNEDY: Edwin Riddell; 3, Mount Delphi, Antrim Road, Belfast [*Masters*: Messrs. Graeme Watt & Tulloch *].
KESTEVEN: Leofric; Hillwood, Waverley Grove, Hendon, N. [*Master*: Mr. Ernest E. Fetch *].
LANSDOWN: Frank; 22, Melville Street, Lincoln [*Masters*: Messrs. Goddard & Son].
LEGGETT: Melville Charles Maryon; Aston Villa, Tilehurst Road, Reading [*Master*: Mr. J. Hugh Goodman].
LELLO: Thomas Stanley; c/o Rev. Dr. Finnemore, 88, Upper Hanover Street, Sheffield [*Master*: Mr. Joseph Smith *].
LONG: Leland; 66, Prince of Wales Road, N.W. [*Master*: Mr. George Waymouth *].
LONGDEN: Reginald; St. Paul Street, Burslem, Staffs [*Master*: Mr. Lewis.]
McDOWELL: Cecil Grange; 83, Rathmines Road, Dublin [*Master*: Mr. C. A. Owen *].
McKILLIAM: James Neilson Kirkwood; Ballandalloch, Blackheath [*Master*: Mr. George Baines *].
MacLAREN: Alexander Duncan; 62, Eccles Old Road, Pendleton, Manchester [*Masters*: Messrs. Worthington * & Son *].
MADDOCK: Sydney; Main Street, Frodsham, Cheshire [*Masters*: Messrs. Wilson * & Talbot].
MAJOR: William Paul; 9, Northfields, Bridgwater, Somerset [*Masters*: Messrs. Samson * & Cottam *].
MARSHALL: Arthur John; 67, Peascod Street, Windsor [*Master*: Mr. Goymour Cuthbert *].
MARSHALL: Reginald Peter; The Poplars, Handsworth, Sheffield [Grammar School, Retford].
MASSEY: Izmay; Harper Green Road, Farnworth [*Master*: Mr. T. Greenhalgh].
MEADEN: John Gilbert Pitney; 10, Liston Road, Clapham, S.W. [*Master*: Mr. R. H. Hill *].
MEAKIN: Francis; Castle Hill, Duffield, near Derby [*Master*: Mr. J. B. Mason].
MILLAR: Thomas Andrew; 5, Claremont Terrace, Glasgow [*Master*: Mr. James Thomson *].
MOORE: Harold Ellis; 15, Queen Street, Redcar, Yorks [*Master*: Mr. Robert Moore].
MORRIS: Henry Silver; 23, Mornington Road, Regent's Park, N.W. [*Master*: Mr. George T. Hine *].
MUNDELL: Edward Joseph; Litton, Parkstone Road, Poole, Dorset [*Master*: Mr. H. F. Barnes].
MYERS: John; 33, Randolph Crescent, Maida Vale, W. [*Master*: Mr. Delissa Joseph *].
MYERS: Norman Toller; Holly House, Clarendon Road, Watford, Herts [Royal College of Art, South Kensington].
OSBORNE: William Robert; Ferndale, The Drove, Swindon, Wilts [*Master*: Mr. Harold Brakspear *].
OSLER: Francis; 6, Clare Road, Halifax, Yorks [*Masters*: Messrs. T. Worthington * & Son *].
OWEN: John; Llys Dorvil, Blaenau Festiniog [Festiniog County School].
OXLEY: Wilfred Benjamin; Town Hall, Leicester [*Master*: Mr. S. F. Poynor].
PARKER: Alfred Gwynne; Droitwich Road, Worcester [*Master*: Mr. A. H. Parker].
PARKINSON: Charles Edmund Lancaster; 74, Abingdon Road, Kensington [*Master*: Mr. F. Whitmore].
PAUL: Courtenay Talbot Saint; Cardwell Chambers, Marsh Street, Bristol [*Masters*: Messrs. Paul * & James *].
PERKINS: Cecil Henry; 8, Denmark Street, Wokingham [*Master*: Mr. A. E. Sidford].
PILLING: Percy Cunliffe; 5, Westwood Road, Bolton [*Master*: Mr. J. Pilling *].
POTTER: Alan; 43, Manchester Street, Manchester Square, W. [*Master*: Mr. Alfred H. Hart *].
POTTS: Bessie; 51, Parsons Street, Banbury, Oxon. [Oxford Lodge Ladies' School].

PROCTER: John Clifford; 51, Bootham, York [Friends' School, Bootham].
RAMSBOTTOM: John William; 72, Wellington Road, Heaton Chapel [*Master*: Mr. A. G. Wilkinson].
READ: Kenmuir Harry; 97, Castle Street, Reading, Berks [*Master*: Mr. J. H. Goodman].
REYNOLDS: Frank Stephen; San Remo, Acock's Green, Birmingham [*Masters*: Messrs. Cox & Silk].
RICHARDSON: Henry John; St. Winifred's, Sedlescombe Road, St. Leonards-on-Sea [*Master*: Mr. Philip Henry Tree *].
ROBERTS: Haydn Parke; 18, Clevedon Terrace, Roath, Cardiff [*Master*: Mr. H. Tudor Thornley].
ROUND: Abel; Heworth Cottage, Warley, Birmingham [*Master*: Mr. William Henman *].
RUMSBY: Walter Samuel; Ennisfall, King's Road, Lansdowne Park, Bournemouth [*Master*: Mr. J. F. Fogerty *].
SALOMONS: Gerald Sanville; Platt Lane, Rusholme, Manchester [*Masters*: Messrs. Salomons * & Steinthal].
SANDERSON: Frank; Station House, Guisbrough, Yorks [*Masters*: Messrs. R. Lofthouse & Sons *].
SHEPHERD: Godfrey Daniel Bower; 15, Prospect Place, Long Ditton [*Master*: Mr. J. Murray Robertson *].
SHEPPARD: John Mortimer; 32, Upper Bedford Place, Russell Square, W.C. [*Master*: Mr. Charles Granville Baker].
SHERWOOD: Arthur Wynne; 57, Bruce Road, Bromley-by-Bow, E. [Magdalen College School, Oxford].
SKIPPER: Charles Frederick; 25, Alkham Road, Stoke Newington, N. [*Masters*: Messrs. Cheston * & Perkin].
SMITH: Charles Hodgkinson; c/o G. H. Fellowes Prynne, Esq., 6, Queen Anne's Gate, Westminster, S.W. [*Master*: Mr. Fellowes Prynne *].
SMITHERS: Alec; 14, South Croxted Road, West Dulwich, S.E. [*Master*: Mr. W. Campbell Jones *].
SOUSTER: Ernest George William; 46, Lower Mounts, Northampton [*Master*: Mr. W. Hull].
SPEIR: John Allan; 8, Cowbridge Road, Cardiff, South Wales [*Master*: Mr. Edwin Seward *].
SPENCER: Harry; Aston Villa, Hucknall Torkard, Notts [*Master*: Mr. W. H. Sully].
SPRULES; Francis Adams; Trelawne, Camborne Road, Sutton, Surrey [Architectural School, King's College].
SPURR: Willie Rowland; Rouse Mill Lane, Batley [*Masters*: Messrs. Walter Hanstock & Son].
STOCKWELL: Edward; Croft House, Morley, near Leeds [*Master*: Mr. Wm. Bakewell *].
STONE: Reginald Holmes; 94, Palace Gardens Terrace, W. [*Master*: Sir Arthur Blomfield,* A.R.A.].
STYLES: Mervyn James; 49, Church Street, Rugby [*Master*: Mr. William Doubleday].
SUTTON: Fred; Bladud, Bulmershe Road, Reading [*Master*: Mr. G. W. Webb *].
SWANN: William Herbert; 17, Gill Street, Nottingham [*Master*: Mr. Watson Fothergill].
SYKES: John Reynold; Oxford House, Eaton Place, Brighton [Brighton College].
TATHAM: Trevoe John; c/o Mrs. Tatham, 9, North Hill, Highgate, N. [*Master*: Mr. Herbert O. Ellis].
TAYLOR: Joseph Henry; Sir Walter St. John's School, High Street, Battersea, S.W. [*Master*: Mr. Arthur H. Ryan-Tenison *].
THOMPSON: Charles Joseph; 16, Gorst Road, Wandsworth Common, S.W. [*Master*: Mr. John A. Gill Knight *].
THORP: Clifford; Moss Bank, Whitefield, near Manchester [*Master*: Mr. Thomas Thorp].
TOOP: Frank John; 91, Monks Road, Lincoln [*Masters*: Messrs. W. Watkins * & Son *].
VINING: John Norman Randall; Grove House, Jews Walk, Sydenham, S.E. [*Master*: Mr. J. Randall Vining].
WATKINS: Thomas William; South-Eastern College, Ramsgate [South-Eastern College].
WILCOCK: John; 42, Moorhead Villas, Shipley, Yorks [*Master*: Mr. William Wilcock].
WILKINSON: John Robert; 17, Baring Street, South Shields [*Master*: Mr. J. Wardle Donald *].
WILLEY: Frederick; Tang Hall Cottage, York [*Master*: Mr. William Hepper *].
WILLSON: Sidney George Nicholson; The Old Rectory House, Wimbledon Park [King's College School, Wimbledon].
WRIGHT: William Henry Birch; 2, Park Villas, West Parade, Lincoln [*Master*: Mr. H. H. Dunn *].
YATES: Charles Stanley; Oak Lodge, Carson Road, West Dulwich, S.E. [*Master*: Mr. F. A. Powell *].
YOUNG: Thomas; 19, Trajan Street, South Shields [*Master*: Mr. J. H. Morton *].
YOUNGMAN: Lionel Stanley; Sutton Court, Grosvenor Road, Bournemouth [*Masters*: Messrs. H. E. Hawker & Mitchell].

The asterisk (*) denotes members of the Institute.

Intermediate: Newly registered Students.

The Intermediate Examination, qualifying for registration as *Student R.I.B.A.*, was held on the 13th, 14th, and 15th June in London and the other centres mentioned below, with the following results:—

	Examined	Passed	Relegated
London	38	18	20
Birmingham	3	2	1
Cardiff	3	2	1
Glasgow	3	2	1
Manchester	5	2	3
York	2	2	—
	54	28	26

The following are the names of the successful candidates, placed in order of merit:—

FLEMING-WILLIAMS: Charles Lionel [*Probationer* 1897]; 56, Kenninghall Road, Clapton, N.E. [*Master*: Mr. Rowland Plumbe *].
DETMAR: Lionel Gordon [*Probationer* 1896]; Ashburton, Sutton, Surrey [*Master*: Mr. W. Hilton Nash *].
WOOD: Douglas [*Probationer* 1898]; 5, Westbourne Avenue, Hull [*Masters*: Messrs. Brodrick, Lowther & Walker].
GROVE: John Wornum [*Probationer* 1896]; Lovelands, Kingswood, Reigate [*Master*: Mr. T. R. Hooper *].
CUBITT: Horace William [*Probationer* 1897]; Langham House, Gordon Road, Lowestoft [*Master*: Mr. J. W. Cockrill *].
HALSE: Sidney Joseph [*Probationer* 1896]; 41, Filmer Road, Fulham, S.W. [*Master*: Mr. John Medland *].
KENT: Ivan Means [*Probationer* 1895]; Rivington, Newmarket Road, Norwich [*Master*: Mr. George Skipper *].
BRIGHT: Lawrence Lee [*Probationer* 1895]; 9, St. Peter's Church Walk, Nottingham [*Master*: Mr. Lawrence Bright].
ROBERTSON: Alexander Robert [*Probationer* 1898]; 26, Gordon Street, Gordon Square, W.C. [*Master*: Mr. George Lethbridge *].
GIBBS: Thomas Harry [*Probationer* 1895]; 39, Poland Street, Oxford Street, W. [*Master*: Mr. G. H. Fellowes Prynne *].
SIMPSON: Hugh Dykes [*Probationer* 1897]; c/o H. J. Blanc, Esq., 73, George Street, Edinburgh [*Master*: Mr. Hippolyte J. Blanc].
NORRIS: Edward Berks [*Probationer* 1897]; 301, Charles

Road, Small Heath, Birmingham [*Master*: Mr. G. R. Faulkner].

DEAN: William Mackereth [*Probationer* 1896]; 59, Milton Road, Gravesend [*Master*: Mr. T. J. Walford].

HAYWOOD: Percival Joseph [*Probationer* 1895]; 5, Lanark Villas, Maida Vale, W. [*Master*: Mr. Charles R. Guy Hall *].

MACKENZIE: Henry Blinman [*Probationer* 1897]; Lochbroom House, Senghennydd Road, Cardiff [*Master*: Mr. E. H. Bruton *].

STILLMAN: Michael [*Probationer* 1898]; Trevor House, Leckhampton Road, Cheltenham [*Master*: Mr. H. A. Prothero *].

GALL: Robert Robb [*Probationer* 1898]; 129, Camden Street, N.W. [*Master*: Mr. A. Saxon Snell *].

ROWBOTHAM: Harry Arnold [*Probationer* 1897]; Hall Square, Denbigh, North Wales [*Master*: Colonel R. Lloyd-Williams].

MONRO: Charles Ernest [*Probationer* 1891]; Saxonholme, Bearsden-in-Glasgow [*Master*: Mr. James M. Monro].

HOBBISS: Holland William [*Probationer* 1897]; Penzance Villa, Washwood Heath, Birmingham [*Master*: Mr. Alfred J. Dunn *].

OAKES: Leonard Rycroft [*Probationer* 1896]; 17, Market Street, Chorley [*Master*: Mr. W. Cecil Hardisty].

CROWLEY: Walter St. Leger [*Probationer* 1896]; Innisfallen, Teilo Street, Cardiff [*Master*: Mr. C. B. Fowler *].

HINCHLIFFE: Percy Archibald [*Probationer* 1896]; Ayrfield House, Victoria Street, Barnsley [*Masters*: Messrs. Perkin * & Bulmer *].

DAVIES: William James [*Probationer* 1897]; Thornton Dene, Sidcup, Kent [*Master*: Mr. T. E. Lidiard James *].

PEART: Andrew Mackintosh [*Probationer* 1898]; West View, London Road, Newcastle, Staffs [*Masters*: Messrs. Lynam,* Beckett * & Lynam].

SLATER: Martin Arthur [*Probationer* 1896]: 74, Lincoln Road East, Peterborough [*Master*: Mr. H. M. Townsend *].

WRIGLEY: Francis Carr [*Probationer* 1897]; 8, Barrowgate Road, Chiswick [*Master*: Mr. W. H. Thorp *].

GROVE: Richard Thomas [*Probationer* 1893]; St. Ives, Milton Road, Harpenden [*Master*: Mr. T. Barnes Williams *].

The asterisk (*) denotes members of the Institute.

The foregoing have been entered on the Register of *Students R.I.B.A.*

Final: Qualified for Candidature as Associate.

The Final and Special Examinations, qualifying for candidature as *Associate*, were held in London only, from the 23rd to the 29th ult. Of the thirty-seven candidates examined, fifteen passed and twenty-two were relegated in various subjects. The following are the successful candidates:—

BARKER: Raymond Turner [*Probationer* 1890, *Student* 1898]; Grove House, Southgate.

BROMLEY: Henry Thomas [*Probationer* 1893, *Student* 1897]; 52, Lincoln's Inn Fields, W.C.

DUNSTALL: Herbert Henry [*Probationer* 1891, *Student* 1893]; 52, Millbank Street, Westminster, S.W.

GILFORD: Hubert Ernest [*Probationer* 1895, *Student* 1897]; Edwalton Lodge, Edwalton, near Nottingham.

HALE: Charles [*Probationer* 1895, *Student* 1897]; Fairfield, Queensberry Road, Kettering.

HUNT: John [*Probationer* 1890, *Student* 1894]; 3, New Inn, Strand, W.C.

KENDALL: George Ernest [*Probationer* 1894, *Student* 1896]; The Limes, North Dulwich, S.E.

LUCAS: Thomas Geoffry [*Probationer* 1890, *Student* 1891]; Western House, Hitchin, Herts.

NEUBRONNER: Harry Alfred; 3, Victoria Road, Kensington, W.

ROSS: Walter Gray [*Probationer* 1893, *Student* 1895]; 1, West Street, Finsbury Circus, E.C.

SETTLE: William Moss [*Probationer* 1894, *Student* 1896]; Brooklyn, Earl's Court Square, S.W.

SHARPE: Thomas [*Probationer* 1891, *Student* 1894]; Laurel Bank, Kendal.

TRAYLEN: Henry Francis [*Probationer* 1892, *Student* 1894]; 15, Lincoln Street, Leicester.

VOWLES: Thomas Hubert Hardinge [*Probationer* 1892, *Student* 1894]; 29, Queen Street, Oldham.

WARMAN: Percy John [*Probationer* 1894, *Student* 1896]; 1, Alwyne Road, N.

The number of failures in the various divisions of the Final Examination was as follows:—

I.	Design	17
II.	Mouldings and Ornament	16
III.	Building Materials	4
IV.	Principles of Hygiene	6
V.	Specifications	3
VI.	Construction, *Foundations*, &c.	3
VII.	Construction, *Iron and Steel*, &c.	2

The Cates Prize for Testimonies of Study.

Owing to the failure of the students who sent in the best testimonies of study to observe the express conditions of the Prize offered by Mr. Arthur Cates [see KALENDAR, p. 288], the Prize for the June Examination will not be awarded.

The Standing Committees 1899–1900.

The following appointments to the Standing Committees have been made by the Council under By-law 46:—

Art.—Sir L. Alma Tadema, R.A. [*H.A.*]; Mr. H. W. Brewer [*H.A.*]; Mr. Thomas E. Collcutt [*F.*]; Mr. Alfred Gilbert, R.A. [*H.A.*]; Sir John Taylor [*F.*].

Literature.—Professor Baldwin Brown, M.A. [*H.A.*]; Mr. J. D. Crace [*H.A.*]; Mr. E. W. Hudson [*A.*]; Dr. A. S. Murray [*H.A.*]; Colonel Lenox Prendergast [*H.A.*].

Practice.—Mr. Thomas Blashill [*F.*]; Mr. F. S. Brereton [*F.*]; Mr. W. H. Seth-Smith [*F.*]; Mr. John Slater, B.A. [*F.*]; Mr. C. J. Smithem [*F.*].

Science.—Mr. H. F. Donaldson, M.Inst.C.E. [*H.A.*]; Mr. J. S. Gibson [*A.*]; Mr. Hugh Leonard [*H.A.*]; Mr. F. T. Reade, Assoc.M.Inst.C.E. [*H.A.*]; Mr. George Pearson [*A.*].

Resignation.

Mr. H. L. Florence has resigned his position as Vice-President and his membership of the Literature Standing Committee.

Presidents of Allied Societies elected Fellows.

At recent meetings of the Council the following gentlemen, being Presidents of Allied Societies, and found by the Council to be eligible and qualified for membership under the Charter and

By-laws, were, under the proviso to By-law 9, duly elected Fellows of the Royal Institute—viz.:

WILLIAM CARBY HALL [*A.*], President of the Leeds and Yorkshire Architectural Society; of 42 & 43 Prudential Buildings, Park Row, Leeds—*elected 3rd July* 1899.

CHARLES KING, President of the Devon and Exeter Architectural Society; of 8 Princess Square, Plymouth—*elected 10th July* 1899.

Photographs of New South Wales Architecture.

Mr. James Barnet [*F.*], the writer of the Paper "Architectural Work in Sydney, New South Wales" in this issue, has most generously supplied the Editor with over a hundred photographs of buildings in the colony, all of which, for many considerations, cannot be reproduced in the JOURNAL. But the whole collection, mounted and bound together in a volume, will be placed, as a donation from Mr. Barnet, in the Library, to which they will form a valuable and interesting addition. As Colonial Architect in New South Wales for nearly thirty years, Mr. Barnet has erected many public buildings, one of which, the New General Post Office, is illustrated on page 514.

Architecture in Victoria.

The next issue of the JOURNAL will contain an article on "The Architecture of Victoria," by Mr. Lloyd Tayler [*F.*], who acts as Hon. Secretary for the Institute in the Colony.

The Church of San Donato.

Mr. John Hebb desires the statement to be made that the paragraph on the above subject which appeared in the last issue of the JOURNAL [page 487] was taken from a note to a poem by Signor Giosuè Carducci, entitled "La Chiesa di Polenta," recently published in the Italian magazine *L'Italia*. The lines from the poem in question, which were omitted from Mr. Hebb's note owing to exigencies of space, are as follows:—

Ecco la chiesa. E susse ella ignoti
Servi morian tra la romana plebe.
Quei che fûr poscia i Polentani e Dante
Fecegli eterni.
Forse qui Dante inginocchiossi? L' alta
Fronte che Dio mirò da presso chiusa
Entro le palme, ei lacrimava il suo
Bel San Giovanni.

The Tower Bridge.

Mr. H. H. STATHAM writes:—

I see that in No. 15 of the JOURNAL Mr. Lovegrove repeated his statement that the Tower Bridge is the design of the late Sir Horace Jones, adding that his drawing is to be seen at the City Surveyor's office.

I am perfectly acquainted with the drawing in question, which was published in the *Builder* of 3rd July 1886, and was subsequently lent to me for exhibition at a meeting of the Architectural Association when I read a paper on "London Bridges."

Sir Horace Jones's design would have been better for greater simplicity, and especially for the omission of the unnecessary and trivial projecting bay windows or oriels at the sides in the lower portion. But in the main it is a fine and massive design, with a good deal of character about it, and it had the merit of being really what it pretended to be—a solid masonry tower.

When the engineer came to the unfortunate decision to make the towers a sham skin of masonry hiding a real construction of steel, after Sir Horace Jones's death, the design was put into the hands of another architect, who had, I believe, been Sir Horace Jones's assistant, and who was obviously not engaged or commissioned on the usual footing of an independent architect, since he was never officially named in conjunction with the engineer in any account or history of the bridge that I have seen. His position, therefore, was obviously, as I said, that of a draughtsman. He may have received orders merely to modify Sir Horace Jones's design; and people who know nothing of architectural detail may think it only amounts to that. But every architect can see that the result is that, while one or two weak points in Sir Horace Jones's design have been retained, every good quality it had has been removed and the whole thing hopelessly vulgarised. It is therefore absurd, and a gross injustice to Sir Horace Jones, to speak of the towers as they now stand as his design. As I said before, they are specimens of draughtsman's architecture.

P.S.—Since the above was written I notice that in the History of the Tower Bridge written by Mr. J. E. Tuit, M.Inst.C.E. (the engineer to the contractors), he says, in reference to Sir Horace Jones's design: "On comparing it with the structure which has now been completed, it will be seen that so many modifications have been made that practically only the principle of Mr. Jones's early design has been retained." In a structural sense, even the principle has not been retained; but the remark forms a strong independent testimony to the truth of my statement that the towers as now erected cannot be regarded as Sir Horace Jones's design, and that it is absurd to call them so.

The late Professor Banister Fletcher [*F.*].

The following note has been kindly contributed by Mr. ROWLAND PLUMBE [*F.*]:—

The late Professor Banister Fletcher was a pupil of the late Charles James Richardson, the well known architect and author of architectural books (his standard work being that on Elizabethan Architecture), and, before entering the profession, went to work at the bench and in the workshop, so as to obtain general practical knowledge of all the building trades. He began work

at Newcastle-on-Tyne, at the age of twenty. From his designs, and under his superintendence, wharves, warehouses, and numerous buildings were erected there; but for the past thirty years he had practised in London. His work on *Model Houses for the Industrial Classes* (first edition published in 1871) attracted great attention to this important subject, meeting with approval from the late Lord Shaftesbury. His theories in regard to the housing of the working classes, worked out in this book and accompanied by plans for the adaptation of existing houses, with new designs, contained strong condemnation of the system of crowding numerous families into a small area as being insanitary and unnecessary. His practice as a surveyor was very extensive, and his services were in great demand as witness, arbitrator, and umpire. He was elected Associate of the Institute in 1860, and Fellow in 1876, and was a Fellow of King's College, London. He was District Surveyor for West Newington and part of Lambeth, and one of the surveyors to the Board of Trade. Elected Professor of Architecture and Building Construction at King's College, London, he carried out his idea that such a Chair should possess the advantage to students of casts, models, diagrams, drawings, and photographs, and he obtained liberal assistance from the Worshipful Company of Carpenters (of which Company he was a Past-Master), and the assistance of the Council of King's College. He (partly at his own expense) fitted up an Architectural and Building Construction Reference Museum at the College, his personal collection of large framed architectural photographs of the principal buildings of the world being perhaps unique.

He was the Chairman of the Educational Committee, and also Chairman of the Committee of Management of the well known Trades' Training School at Great Titchfield Street, which was founded and supported by many other of the City Companies besides the Carpenters'. He was also President of the British Institute of Certified Carpenters. Besides having done much to popularise architecture, as the only means of educating popular taste to an appreciation and love for the beautiful, by the delivery of lectures at public institutions, he has also written standard text-books on various subjects.

His professional work did not exhaust his energies, for he was a member of the Common Council of the City of London, Colonel of his Volunteer Regiment, and a recipient of the V.D., besides being a Deputy-Lieutenant and Justice of the Peace for the County of London. The Professor was also Past-Chairman of the Sanitary Committee of the City of London, and of two International Building Trades' Exhibitions at the Agricultural Hall, Islington. He was President of the Engineering and Building Construction section of the Congress of the British Institute of Public Health, held in 1894, and was Hon. President of the 10th section of the International Congress of Hygiene and Demography at Buda-Pesth in 1894. He sat in the 1885 Parliament for North-West Wiltshire, having wrested the seat from Lord Arthur Somerset. At the General Election of 1892 he narrowly missed winning Bournemouth from the Tory camp.

Associated with him of late years in a large and varied practice have been his sons, Mr. Banister F. Fletcher and Mr. H. Phillips Fletcher. Either on his own account or in conjunction with them, he was responsible for the erection of numerous residences, chapels, schools, restaurants, shops and business premises, factories, flats, and model dwellings. He also laid out several important metropolitan estates.

He was a zealous antiquarian. His collection of wood carvings and works in wood, comprising little bits from Florence, Normandy, Athens, and others from old City houses of no particular character beside their own charm, although small, is unique in character. Wherever he went, either at home or abroad, he was always on the search to increase his collection. Although such a busy man, he found time for a considerable amount of travel, and visited most of the Continental shrines of art, including Greece and Constantinople.

His death, at the comparatively early age of 65, was somewhat sudden, and was due to tuberculosis of the lungs.

I have had the advantage of the Professor's acquaintance from my earliest manhood, an acquaintance which ripened into a social friendship of many years' standing. His indomitable energy and vitality always impressed me. The calls upon his time and endurance occasioned by his large and varied practice never prevented him from throwing himself with his whole heart into the honorary work he did for the advance of technical science in the interests of the working classes. I think I am justified in saying that all his life he did the work of two men; and I have no doubt, considering his iron physique, that, had he worked moderately, he would have lived to a green old age. Socially, he was one of the best of hosts and a most kindly man, delighting in and beloved by his family circle, and always ready to assist those who went to him for help. In business I always found him full of resource and tact, with a wide knowledge of men and affairs. Walking side by side with him in professional life as it were, I have no hesitation in stating that he sacrificed his vitality to his real love of work for its own sake. There is no doubt that in his professional zeal he exerted himself to a point beyond ordinary endurance. He died absolutely in the midst of his work, and never realised that his time had come, as during his short illness he was, even on his sick-bed, engrossed in the actual work of his profession. In this he was happy, surely; he

literally died in harness. How much better is an end like this to a man of his disposition than that of a man who lingers on in ill-health, or who rusts out in a long life of incapacity!

Mr. ARTHUR CATES [*F.*] writes:—

Apart from the excellent service which Professor Banister Fletcher rendered to the young professional man, by embodying in concise and handy forms the results of his great experience on Dilapidations, Compensations, Arbitrations, Light and Air, and the like subjects, which bristle with difficulties for the young man commencing practice, his memory should be highly esteemed for the persistent and successful efforts which he made to improve the system of architectural education. As Professor of Architecture at King's College, he did not content himself with a course of lectures, more or less profitable to those who attended them, but added what would ultimately become a complete course of study for architectural aspirants, with day and evening classes and demonstrations; and to supplement these he made at his own cost valuable collections of photographs and illustrations of architectural monuments and models of construction, which he presented to the College.

As a Past-Master and an influential member of the Court of the Carpenters' Company, he was able to obtain from the funds of that Corporation most liberal grants for the advancement of the classes at King's College—grants which were also extended to University College, and enabled Professor Roger Smith to establish classes at that institution somewhat similar in aim to those which Professor Banister Fletcher had established at King's College. Mainly through his influence the Carpenters' Company have done noble work in aiding technical education in connection with their Guild—greatly to the advantage of the architect—in improving the training of the workman and giving him a higher ideal to aim at than the common one of getting the greatest possible pay for the least possible amount of work.

Although he has unfortunately been cut off just as the scheme so carefully elaborated was beginning to bear fruit, and when the Teaching University for London, to which these two colleges would be affiliated to help to place architectural education on a satisfactory basis, was about to be established, due honour and credit should be paid to his memory for his indefatigable and unselfish exertions in this direction—the liberal support he himself gave to the institution he represented, and that liberal contribution which he was influential in obtaining for the same end from the great City Company with which he was associated.

Professor T. ROGER SMITH [*F.*] writes:—

The late Professor Banister Fletcher and I were brought together, upwards of thirty-five years ago, by the Architectural Association, and never lost sight of one another since. We were thrown together during the last twelve or fifteen years by our connection with the Carpenters' Company, in its endeavours to utilise its resources, pecuniary, personal, and material, for the advancement of technical education. He showed a courage amounting almost to daring in the proposals which he brought before the governing body, and was indefatigable in his efforts to secure the success of the undertakings which he originated. We two formed a sub-committee for the management of the course of public lectures on subjects connected with building, of which three series have been given each year, as well as for the conduct of two examinations annually. Into all this, and much else, he threw himself with great energy and spirit. He succeeded in interesting many men of position and culture, and inducing them to aid us in the conduct of the examinations or as lecturers; and he was unwearied, literally up to the last weeks of his life, in the personal attention which he gave to this work. The "Trades' Training School," which is conducted by several of the City Companies, each giving technical instruction in that trade from which it derives its status, will remain as an abiding and very valuable result of an energy and devotion which will be greatly missed by those who were his colleagues in the conduct of this work.

REVIEWS.

THE TOWN-HALL, PERUGIA.

Sulla Scala Esterna del Palazzo del Popolo. Osservazioni svolte dal Relatore Alessandro Bellucci davanti al circolo della Riunione Artistica di Perugia il giorno 27 Novembre 1898 *nella sede sociale.* (*Con piante e disegni illustrativi.*) 8*vo. Perugia*, 1899.

The oldest portion of the town-hall, or Palazzo del Popolo (also called dei Priori and del Podestà), on the Piazza San Lorenzo, at Perugia, dates from the latter end of the thirteenth century (1279–1298), the first architects employed having been natives of Perugia—Fra Bevignate, a Sylvestrian monk, and Messers Giacomo di Servadio and Giovanello di Benvenuto. The design of the building has been attributed by some to Giovanelli da Gubbio, who is also said to have designed the public fountain and the fortress of the Porta Sole; but the people of Perugia, impelled by patriotic feeling, claim these works (that is to say, the town-hall and public fountain) for their countryman Fra Bevignate (1260–1350), a Benedictine monk, and architect to the town.

According to Murray's *Handbook of Central Italy*, the town-hall at Perugia was designed (1333) by Gianello di Maffeo (so called by Moroni), or Matteo di Giovanelli da Gubbio, nicknamed *Il Cattapane*, or the Beggar (from *cattare*, to obtain

by fawning, and *pane*, bread—not *Gattapone*, as in the *Dictionary of Architecture*, which is without meaning), who also designed (1332–49) the Palazzo del Comune at Gubbio, and in 1371 the fortress of the Porta Sole—but this is clearly an error.

It appears to be established by Professor Alessandro Belucci's researches, that in 1279, according to a communal edict of that date, the Captain of the People dwelt in a certain messuage adorned with towers situate to the westward. This building fronted on the Via della Gabbia, and formed the oldest portion of the present town-hall, which was afterwards called the Palazzo del Popolo. In this same year the Podestà was empowered to acquire the ancient building in which the Captain of the People resided and administered justice, for the purpose, as it would appear, of constructing a new palace on the site. In 1298 the first portion of the town-hall was completed, and in 1338–9 it was enlarged by the addition of the galilee and nave of the church of S. Severo adjoining to the north-west, which was incorporated with it. Giovanelli da Gubbio may perhaps have superintended these additions, but not the original structure.

On the north side of the town-hall at Perugia, fronting towards the Piazza San Lorenzo, was, until recently, an external staircase of peculiar design. This staircase formed no part of the original structure, but was erected in 1832 by the then communal architect Antonini, to replace a staircase which was condemned by a resolution of the municipality as being dilapidated and out of harmony with the style of the building. A few years ago, according to Professor Belucci, a few Perugian artists, together with some cultured laymen, resolved to obtain the removal of this staircase and to rebuild the staircase with a double flight of steps, the design of the new staircase being supplied from certain indications in contemporary frescoes and engravings. This was eventually done, but the new staircase is a temporary structure of wood.

Professor Belucci's pamphlet is an energetic protest against this tampering with an ancient building, which he shows by numerous illustrations and quotations from original documents to have been entirely unnecessary and unjustifiable. It was asserted by the advocates of the so called restoration (which the Professor contends is in no sense a restoration, but a new work) that the staircase destroyed in 1832 had a double ramp, and that it is so represented in a fresco by Bonfigli in the Pinacoteca; but our author shows by a tracing from this fresco, in the appendix, that the slight indications in the fresco do not bear out this contention, and demonstrates by a closely reasoned argument, which must carry conviction to an impartial mind, that the staircase of 1832 more closely resembled the original design than the purely imaginary work by which it will be replaced. It appears, however, that the citizens of Perugia were bent upon adorning their town-hall with a staircase in imitation of that in front of the town-hall at San Gemigniano, which is believed to be unique in Italy, although not uncommon in the Low Countries, and no appeal to reason could turn them from their resolution.

As an illustration of the carelessness of some writers with regard to architectural matters I may refer to a passage in *The Story of Perugia* in Dent's "Mediæval Towns Series," in which the authors say, "A splendid open-air staircase leads up to the north entrance of the palace, which is, perhaps, the most impressive architectural point in all Perugia. Some years ago this fine outer staircase was pulled down; but it has been rebuilt with extreme care and taste, and probably exactly on the original lines" (p. 117). This is precisely what has not been done, as is evident from Professor Belucci's description.

The town-hall at Perugia has suffered severely at the hands of the restorer, as will be seen by a comparison of a water-colour drawing made in 1864 by Mr. R. Phenè Spiers (to whom the Institute is indebted for permission to reproduce the drawing) and a recent photograph [pp. 526–27]. Perugia, as is well known, was the stronghold of the Guelph faction, whose arms are displayed in different parts of the town, and was the scene of frequent partisan struggles. Up to the middle of the seventeenth century, according to Crispolti, who wrote in 1648, the walls of the town-hall were surmounted by battlements, which were removed and replaced by a classic frieze and cornice, which in turn were removed, and the battlements replaced, as we see them at the present, the design being apparently taken from old engravings. The removal of this frieze and cornice was clearly a mistake, and cannot be justified on either historical or æsthetic grounds. As Mr. Spiers's drawing shows, the building was a dignified and appropriate composition, so much so that it is difficult to realise that there is an interval of four centuries between the date of the cornice and the rest of the building. Referring to the mediæval addition of the so called Scala battlements to the Roman arch at Rimini, Professor Freeman says, "We will remark in passing that this change is part of the history of the building and of the city, and we trust that no reformer or restorer will ever wipe out this small page of Italian history by pulling down the mediæval crest of the Roman arch" (*Hist. Sketches*, p. 142). The same remark will apply more or less to the removal of the classic frieze and cornice of the town-hall of Perugia, by which a small page of Italian history has been wiped out. In the Middle Ages the battlements of the town-hall had a use and significance as a means of defence and an emblem of the Guelph faction, but by the middle of the seventeenth century they had no longer any use

THE TOWN HALL, PERUGIA, 1861. (From a water-colour drawing by R. Phené Spiers, F.S.A.)

or significance, and they were accordingly pulled down. To replace the battlements in the nineteenth century is an anachronism.

Professor Belucci's pamphlet is a monument of erudition and patient research, and is a gratifying proof of the intelligent appreciation by the educated class of Italians of the value of their historical buildings.

JOHN HEBB.

LEGAL.

Contract: Extra Work: Delay in Completion: Right to Penalties.

DODD *v.* CHURTON.

The decision of the Court of Appeal in this case, given on 19th March 1897, settled a point of building law as to which there had hitherto been some uncertainty. The case is of much practical value as showing the need for well-considered conditions in building contracts. Under the Institute Schedule of Conditions the parties probably would never have gone into Court at all, as Clause 25 empowers the architect, in case of extra work being required, to make a fair and reasonable extension of time for completion. A member having inquired as to the facts of this case, the following abridged report has been made from the *Law Journal*, 66 Q.B. 477.

The case was an appeal from the judgment of a Divisional Court affirming the judgment of the judge of the County Court of Shropshire.

The action was brought by the plaintiff, a builder, to recover the balance due to him under a building contract. The defendant, the building owner, counterclaimed for £50 as liquidated damages for delay in the completion of the contract.

By the contract the plaintiff agreed, in consideration of a sum of £664, to execute and complete certain work set forth in a specification, subject to the general conditions annexed to the contract. The general conditions contained, amongst others, the following clauses:

"1. The whole of the works, and any other works that may be ordered as additions to this contract, are to be executed and completed in the best and most workmanlike manner, and with the best materials of their several kinds, and everything to be done to the full spirit and intent of

THE TOWN HALL, PERUGIA, AS RESTORED. (From a recent photograph.)

this contract, which is intended to comprise everything necessary to the perfect completion of the works."

"2. Every part of the works to be done to the satisfaction of the architects, and their directions to be followed in every respect, and their opinion on all questions relating to the works or contract to be final and conclusive."

"4. Any authority given by the architects for any alteration or addition in or to the works is not to vitiate the contract; but all additions, omissions, or variations made in carrying out the works, for which a price may not have been previously agreed upon, are to be measured and valued and certified for by the architects, and added to or deducted from the amount of the contract, as the case may be, according to the detailed schedule of prices on which the contract was formed."

"24. The building to be ready for the roof timbers by 1st May 1892, and the whole of the works to be completed by 1st June 1892, under a penalty of £2 per week for every week that any part of the works remains unfinished after that date, as liquidated damages."

The defendant ordered additional works to the amount of £22 8*s.* 8*d.*, which necessarily prevented the plaintiff from completing the work by the specified date. The works were not completed until twenty-seven weeks after the specified date, and the defendant, allowing the plaintiff two weeks' time, within which he might reasonably have completed the additional works, counterclaimed £2 a week for twenty-five weeks as liquidated damages for the delay.

The County Court Judge held that the defendant, by ordering the additional works, had waived the stipulation providing for penalties for delay, and he gave judgment for the plaintiff on the counterclaim. Upon appeal to the Divisional Court (Justices Wills and Wright), the Judges differed in opinion, Mr. Justice Wills holding that the decision of the County Court Judge was right, and Mr. Justice Wright that it was wrong. The County Court judgment, therefore, stood.

The defendant took the case to the Court of Appeal, where it was heard by the Master of the Rolls (Lord Esher), Lord Justice Lopes, and Lord Justice Chitty.

The case was argued before their Lordships by Mr. E. H. Lloyd, for the defendant, and Mr. Loehnis, for the plaintiff.

Lord Esher, in delivering judgment, said that the question depended upon whether the building owner had or had not disentitled himself to recover the penalty by reason of his having ordered certain extra work to be done beyond the original work set forth in the specification. It was admitted that the extra work ordered obliged the builder to take more time in executing the work than if he had merely to execute the work originally specified. Under the contract the building owner had the right to require the builder to do the extra work, and the builder was obliged to do it. It was obvious that if the performance of the extra work increased the time necessary for doing the work, it would be unreasonable to force the builder to do the original work in the agreed time, or pay the penalties if he failed to do so. One rule of construction as regards contracts was that the Court would be unwilling to adopt a construction which would lead to an unreasonable result. The case relied upon by the defendant—*Jones* v. *St. John's College, Oxford*—was different. There it was alleged in the pleadings, and admitted by the demurrer, that the builder had agreed that if extra work was ordered he would undertake to complete the works within the time originally specified. The Court therefore

held that, as the builder had agreed to do this, he was bound by the agreement. The contract in the present case contained no such agreement. It amounted to nothing more than an agreement by the builder to give the building owner the right to order extra work, in which case, if the building owner by ordering the extra work prevented the builder from completing the work by the specified date, he deprived himself of the right to claim the liquidated damages for delay. For these reasons he thought the judgment of Mr. Justice Wills was right, and that the appeal must be dismissed.

Lords Justices Lopes and Chitty gave judgments to the same effect.

Architects' Fees.

MANTON *v.* TROUNCER CO. & BURDASS.

At the Wolverhampton County Court, on the 18th July, his Honour Judge Young had before him an action brought by Messrs. Manton and Son, architects, Wolverhampton, against Messrs. Trouncer Company, Limited, brewers, of Shrewsbury, and Mr. Burdass, a member of the firm, for the recovery of £21 17*s.* for the preparation of plans and specifications, and also for work done in relation to certain tenders, quantities, &c. Mr. Haslam appeared for the plaintiffs, and Mr. R. A. Willcock for the defendants.

The plaintiffs averred that Mr. Burdass gave Mr. Manton, sen., instructions to prepare plans and specifications for certain alterations and improvements in connection with premises at Compton. The price agreed to was 5 per cent. After plaintiffs had done the work the proposed alterations were not proceeded with. There was a dispute over the amount of the bill, and plaintiffs claimed, as the work had not been carried out, £15 6*s.*, which was 3½ per cent. on £437, the lowest tender, and £6 11*s.* or 1½ per cent. for the getting out of quantities, &c. Defendants paid £10 18*s.* 6*d.* into Court as a fair sum for the work done, being half of the 5 per cent. which plaintiffs agreed to do all the work for.

Mr. Manton admitted in his evidence that before plans were approved by Mr. Burdass he had communicated with the builders. He had never advertised for tenders; he asked three builders to send in tenders.

The Judge observed that Mr. Manton seemed to have assumed everything; assumed that the plans would be approved; assumed that the work would be proceeded with; and further assumed it would be necessary for him to put himself into communication with the builders. In the ordinary course all that would come after the approval of the plans.

Mr. Manton said that Mr. Burdass saw the plans on a certain date, and after witness had made some alterations he approved of them.

Mr. Burdass, in his evidence for the defence, said he gave instructions for the plans. Mr. Manton agreed to do the "whole thing from beginning to end" at 5 per cent. He asked Mr. Manton for a rough pencil sketch, and said that he could not pass the final plans until they had been approved by his principals. He never gave instructions for tenders or estimates to be got out.

Mr. Beck, architect, a witness for the defence, said in contract cases where the work was not carried out after plans and specifications had been concluded, half the commission should be charged.

His Honour, in giving judgment for the defendants, said the case was dependent upon its own particular facts.* Everyone knew there were certain rules of the Institute with reference to architects, but no one would contend that an architect was not entitled to make a contract on any footing he thought fit. In this case it was agreed that the whole of the work should be done for 5 per cent. It was well known by the parties when the contract was made that the plans and specifications might not be acceptable to Mr. Burdass, and it was quite competent for Mr. Manton when he entered into the contract to have stipulated that he would charge 5 per cent. if the plans were accepted and work undertaken, but that if it was cut off after he had prepared plans and specifications he must charge 3½ per cent. Mr. Manton had not done so, but bound himself to do the work for 5 per cent. throughout. He had come to the conclusion that the £10 18*s.* 6*d.* which had been paid into Court was sufficient payment. He hoped some arrangement might be come to by the solicitors whereby plaintiffs could be relieved of the costs.

ROWE *v.* JONES.

In the same Court on the same day, Mr. R. J. Rowe, architect, of Bilston, sought to recover from Mr. Edwin Jones, of Bilston, the sum of £62 14*s.*, architect's fees.—Mr. Dallow appeared for the plaintiff, and Mr. R. Tildesley for the defendant.

The plaintiff stated that in January, upon the instructions of defendant, he surveyed a piece of land on the Wolverhampton Road, Bilston. Defendant said he wanted to erect four houses, and plaintiff gave him the scale of architects' charges. He told defendant that the usual charge for getting out plans and superintendence was 5 per cent., to which he answered that "it was all right." As there were three houses alike he told defendant he would do the work for 4 per cent. On the 6th February defendant called on him and altered the size of each house, in consequence of which he prepared fresh drawings. At defendant's instruction he prepared plans, which were returned on the 18th February, fully approved. Plaintiff obtained the quantities from the quantity surveyor, and tenders were solicited. The lowest tender was £2,090. Defendant took the list of tenders away with him, and his brother fetched the plans. Defendant and his brother afterwards told him that they did not think it would pay them to build the houses for the price named, and defendant asked if plaintiff could reduce the amount to £1,700, and if so he might go on. He replied that he did not think he could reduce the amount more than £150 or £170. As defendant left he said, "I will get them done for £1,600." He supplied defendant with the quantities, and heard no more about it. In June he received a letter from defendant, in which he said: "I have fully made up my mind not to build, as I cannot see my way clear to put up the houses to make them pay. Please let me have my bill by return of post." He sent in his bill for the amount claimed, but it had not been paid.

Mr. W. J. Oliver, architect, gave it as his opinion that the charges made were fair.

Mr. Tildesley said the case for the defendant was that there was a distinct bargain that plans should be prepared for houses which were not to cost more than £1,600. The plans got out, however, were for considerably above that sum, and were, therefore, absolutely useless. His client was still willing to pay a reasonable sum for what plaintiff had done.

His Honour said that the whole history of the matter, from the time when the plaintiff began to work up till the time when the defendant abandoned the idea of building, tended very strongly in his opinion to the view that there was no stipulated sum agreed upon at the time when the plaintiff was originally employed. He had come to the conclusion that the plaintiff did agree to do the work at 4 per cent. He gave a verdict for the plaintiff for the sum claimed.

* These are fully set out in a report of the case in the *Midland Counties Express* (Wolverhampton), July 22.

ON THE USE AND VALUE OF COLOUR IN ARCHITECTURE.

BEING THE ESSAY AWARDED THE INSTITUTE SILVER MEDAL 1899.

By HUBERT C. CORLETTE [*A.*],

OWEN JONES STUDENT 1896; INST. ESSAY MEDALLIST 1899.

Illustrated with Photographic Reproductions of Drawings by the Author.

PART III.

GRÆCO-ROMAN REVIVAL.—With the Renaissance of the fourteenth and fifteenth centuries came many elements new to the mediæval mind, though old in the history of human thought as it had been expressed in written literature, or in that literature of art, decorative colour.

The flood of Pagan thought was poured out upon the lukewarm faith of Christendom as much by the aid of Medicean patronage as by its cause, the Saracenic conquests. The influx of an old philosophy, when it had been gratefully received by European scholarship, necessarily sought expression in such language as it could command. Philosophy has its place, but not at the cost of faith; for faith is the element by which reason itself proceeds, and if we lose one, we cannot use the other. This, art can show, is true, by the rise and fall of its own enterprise. But the Renaissance was in too many respects a new birth which was the herald of an untimely death. Before this flame, fed with the faggots brought from Greece and Rome by the collecting archæologists of the time, the light in the still living embers of mediæval art soon paled, faded slowly, and finally went out. The intensity and sincerity, the freshness and spontaneity of art gave place to the dilettante unrealities of intellectual conceit. An art grew up which had among its motives of expression things borrowed from an earlier paganism. The decorative language and the symbolic developments, the mystic fables—all the properties of pre-Christian polytheism were heaped indiscriminately upon buildings designed, or rather compiled, by a piecing together of the contents of a collector's bag, not for the uses of acknowledged polytheists, but for those of professing successors and upholders in a later era of the great principle passed on from the monotheistic Semites. Hypocrisy in mind brought hypocrisy into the means it found for expressing itself in colour, that vehicle of the didactic language of art.

With the beauty of idea contained in the mythological conceptions which the Greeks, for instance, had left as a legacy to the world, we do not quarrel. But where motives and themes germane to one faith and its expression in art, but foreign to another, are foisted upon that with which it has not, and never can have, any immediate relation, this surely is not only misleading but absurd.

Notwithstanding the fact that such a flagrant lack of principle is traceable in the decorative arts applied to Christian uses during and since the Second Renaissance, this new school in art gave us many fresh developments. With the political and ecclesiastical principles of which it was the herald we can only deal slightly, in so far as their presence has affected the practical, poetic language of art. The expression of this poetic language in decoration is the highest and the ideal function of colour in architecture; and when we have realised that this should be so, then and only then shall we be even partially enabled to realise what is the value of colour in architecture, having first learnt to know its elementary and final use.

But from a consideration of principle, let us leave the abstract and see what practice can show in the examples that have been preserved. For the study of principle and practice in literature, whether it be in the form of scientific or artistic expression, may not be dissevered without permanent damage to both.

Numerous examples of Renaissance painting could be cited which, though used with the intention of decorating architecture, do not do so because they have missed the first aim that all true decoration must have before it.

There are churches and palaces in Genoa, to name one place only, where painting has been done that is not decoration at all. The Church of the Annunciation is a vulgar, over-gilded place, with pictures in frames, high up above all heads, on the ceiling, where as pictures they are useless, and as decoration they are mere dark spots whose meaning no gazing will unravel.

St. Peter's, in Rome, has much colour distributed on its mighty interior, but it has little real merit as decoration. There is no apparent unity in it as a scheme of colour, and though it begins to tell occasional tales, it does not recite a complete story.

Much of the skill Buonarroti exercised upon his work in the Sistine Chapel is never appreciated because it is so distant from the nearest point from which it is likely to be seen. And this labour

is a waste because of its useless expenditure, for though it may improve his work as a picture, it lessens its power as decoration. The work by the painter on the eastern wall of the same chapel is a black picture of a hideous subject, having no colour to relieve the intensity of its horrors. No doubt the subject may have dictated the treatment. But if so, was it necessary to select such a theme for the decoration of the most sacred part of a building, where life, with the loveliness of hope, should be taught, and not the contemplation of death and hopeless despair? It seems a pity that two works by a colourist like Perugino should have been destroyed in order to let the unwilling Buonarroti begin a fresco at the age of sixty, in completing which he was to take seven years.

Raphael's work in the Stanze at the Vatican gives us some beautiful examples of pictorial representation which admirably fulfil the purpose of decoration. It is all wonderfully finished, finely composed, and beautifully drawn. Its colouring is sufficiently pure to tell in a decorative way, and as it is so close to the eye, the most careful details, the most subtle modellings, are all of value. Nothing could be taken from or added to this work except to diminish its effect and spoil its power. The chief question that arises in our minds when seeing parts of it is, whether it is advisable to paint finished pictures on a ceiling, even though so close to the spectators' eyes.

This Second Renaissance as distinguished from the first, which began in the eleventh century, was necessarily far removed, in its use of colour, from that which had preceded it. The mediæval schools of painting in Italy had developed the use of tempera and fresco. They had used also the mosaic method so much practised by the Byzantines in the first outburst of Christian art. But with the revival in the fifteenth century came the introduction of the oil medium, full of new powers, and carrying with it, as was soon discovered, new opportunities and, till then, unknown effects.

With this, the so-called Classic, as distinguished from the Christian Renaissance, came a break in the continuity of those traditions by which the mediæval method had been carried on from the earlier schools of decorative art.

There are certain obvious differences between the works of those decorators who were pre-eminently colourists, designers, artists, and these later painters who were perfect draughtsmen but not always good decorators. The so-called decorative design of much that the Renaissance has given us is too natural. It too much holds a mirror up to Nature, shows her what she herself has made, and mocks by its mimicry. It does not sufficiently grasp the leading features and lose unnecessary details, bending the essentials of a thing to serve the purposes of design in colour. For the first requisites of good decoration are beauty of colour and truth of line. The value of decoration depends more upon the capacity of a design to make line and flat colour interpret form without light and shade or shadow. And the disposition of things in decorative art must, of necessity, be a conventional rendering of that which Nature shows. It should surely not be an attempt to represent so much as to interpret natural forms.

Thus we distinguish between the pictorial representations of some painters and the decorative interpretations of those painters who were also designers. The former exhibit what they have seen; the latter declare what they have conceived.

So when pictorial representations are placed where decorative conceptions should alone be allowed, failure is certain. If work in colour is to be first decoration and next a picture, it must be done subject to the limitations of decorative art. But if its intention is first to be a picture, faithfully representing some scene, it leaves the restrictions which design puts upon decoration, and then, unfettered, speaks all it has to say according to its own peculiar methods. Representation and interpretation are distinct in the parts they may play in a scheme of decoration. But though this is so, it does not imply that the use of one must necessarily mean the banishment of the other. It is desirable, however, that we distinguish between the parts that realism and naturalism shall play, as compared with those that should be confined to a conventional translation of the realities of Nature.

The position to be occupied by either method will be a guide in determining where each may be the more satisfactorily used. The strong pure colours and the vigorous lines of decorative work should be chosen for the places which shall be seen generally from a distance. They would tell in such situations, while a pictorial manner of work, with all the subtleties of delicate finish in shadowed light and toned shade, would be lost. Of what use is it to model carefully the dimpled face of a ruddy smiling child, to be seen from a hundred feet away? Would there be any value in the carefully expressed twinkle of eyes which appear really as mere darkened spots within a blot of red? Surely not! But this was the way in which the labour of skilled brushes was made of no effect in some of the cleverest works of the Renaissance. A little Greek rationalism was required to place some restraint upon the misleading facilities which clever draughtsmanship found in the new medium in which art now rioted.

If colour has been introduced in architecture with the primary desire to decorate the structure as one whole, conventional methods should be adopted. It should not be used pictorially, but in flat tones, without variations of light and shade. But it should not, at the same time, be one dull and dead piece of textureless colour.

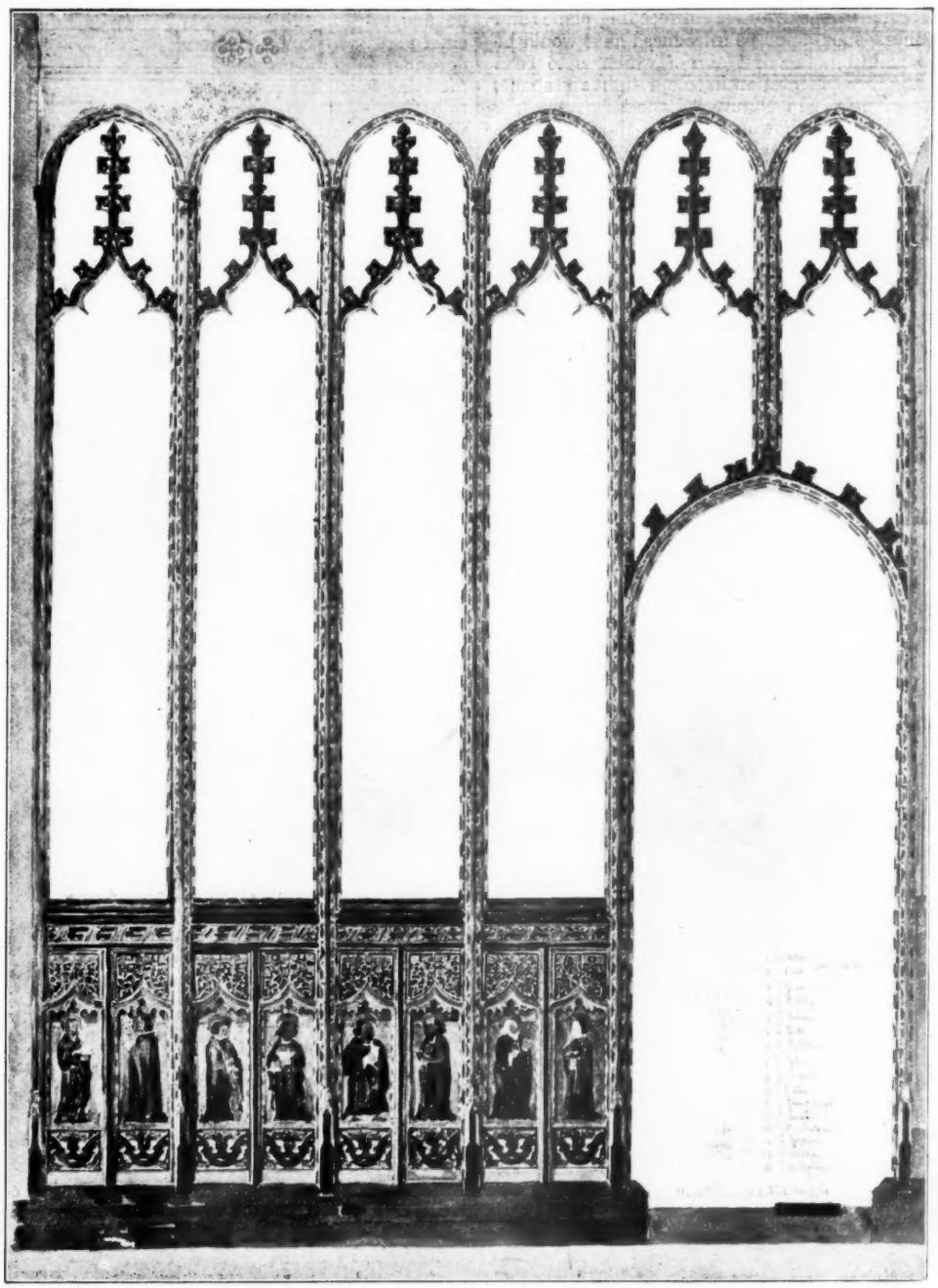

Fig. 18.—Painted and gilded Chancel Screen, 15th century, in wood and cast lead. Worstead Church, Norfolk.

Linear perspective is permissible in this method. But aerial perspective, that of receding planes and distances, should not be introduced as it would be in a painting, the first aim of which is to be a picture, a representation in colour, light and shade, of what we see in Nature. If aerial perspective effects are to be shown at all they should be produced by conventional means, not by any attempt to show things as we perceive them about us, with all their relative values of line, shade, and tone. And the way this is usually done in decorating is by using full tones and bright colours in the foreground and producing the effect and feeling of relative planes of distance by paled tones of colour, or colour reduced in intensity by the addition of grey shades. But though colour may have been introduced first with a desire to beautify by decoration, and next to lift that decoration into the higher province of art by revealing, by teaching something, it is still an accessory. Colour is essential to the completeness of any work of architecture as distinguished from simple building, even if only its aim is to please. To satisfy the natural desire for association with things beautiful is a distinct function which should be performed by colour. Used in this way as a complementary in a scheme of general decoration it cannot be regarded as a chief feature—because to say it was chief would be to define it as the head or principal of a composition. Decoration implies the execution of a general idea leading up to, or depending upon, some one central primal feature of the whole theme. One portion of a decorative idea may be the key to the whole, whether this key be decoratively or pictorially dealt with. But if pictorially, then the scheme of colour in this picture should be definitely related to that of the whole decorative idea. Then, and not otherwise, can there be a proper subordination of parts, a proportional relation of colours, by contrast and harmony, combined as one whole.

If a church were supposed, as an example, to illustrate this principle, the position for the key of the whole scheme would naturally be in or near the sanctuary. And then to this centre all the rest would be subordinate. The font, the pavements, the decoration of walls, of ceiling, the glass of the windows, the metal-work of the lamps, the carving, painted or not, of screens or other furniture—the treatment of these would point forward to the one centre of all. So, indeed, it always was in the works of mediæval days, before schismatic individualism destroyed the prevalent idea of corporate unity in the arts, as in faith and civil government. Though by this we do not intend to proclaim a desire to return either to the ecclesiastical or to the political conditions of those times; because the leading principles of the first were then generally false, or true ones falsely applied, and those of the second were undeveloped and insecure.

In deciding whether the flat treatment should be adopted for the purpose of representing the chief idea upon which the whole decorative theme depends, we are of necessity obliged to consider the material which has been selected as the medium to be employed, and the nature of the ground upon which the work is to be done. The method would largely be ruled by these considerations. Another matter by which a decorator would be guided is the position his work would occupy and the places from which, mostly, it would be seen. If it may always be viewed from only a little distance, then more finish and detail might with advantage be introduced, provided always that no detail be allowed to destroy a breadth and simplicity of treatment which in decorative work is essential. And this is important, since the value of decorative design in colour depends upon the truth and beauty of the lines in each object, and upon the purity of tone, the luminous power of each colour used.

But no amount of good drawing in the parts can infuse any real merit into a conception whose general structure is not well founded. Fine colour will not make compensation for bad drawing which might have been better, nor will good design in any way atone for an absence of harmony in the contrast of colours or for an arrangement of feeble outlines.

It does not appear that philosophical deductions can find us any regulative law of taste. The only approach to such a limit is to be discovered by an observation of nature. But such a study is not reducible to an infallible catalogue of permissible combinations, a process which may be possible to some extent in physical but not in æsthetic laws. These last are more abstract than concrete, more apprehensible in the imaginative and spiritual than in the rational part of man's being. His imagination is an essential element of that being, related to his mind, subject to his will, and influenced by his affections. But since art in its highest forms expresses supernatural or metaphysical conceptions by means of natural and physical evidences, it will be difficult to reduce its processes and results to a logical system. Imagination, which scorns reason, becomes a love of mystic foolishness; and reason, which would reduce the works of imagination to within the limits of its own apprehension is irrational.

In the course of this essay there has been little reference to examples other than those afforded by work which has been the result of some one or other religious aspiration. The reason for this limitation must be apparent. For it is a peculiar truth that the best works of art in all generations have been those produced in response to the claims of faith. And in making this statement there is no desire to overlook the fact that civil policy has also in less degree aided to produce similar monuments. But of

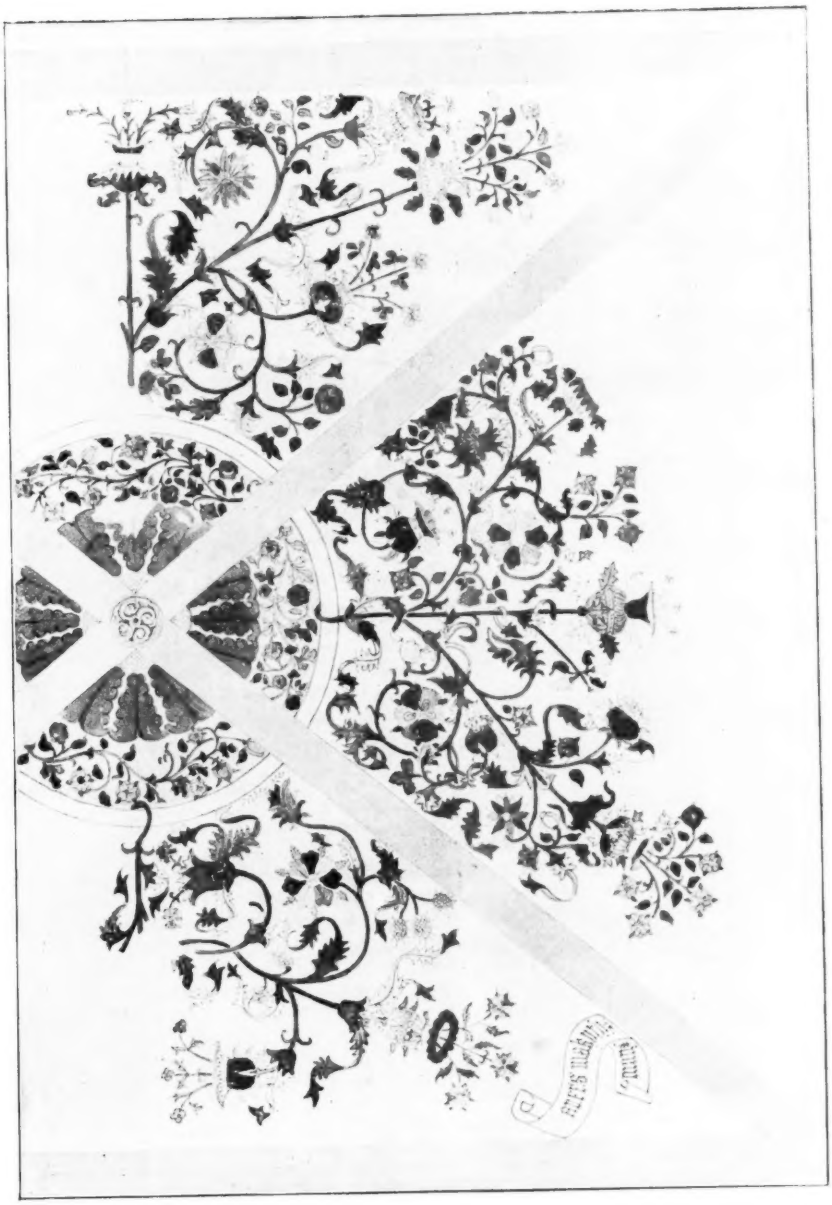

FIG. 19.—Decoration, 16th century, painted on plaster over stone. From the vault of the Lady Chapel, Chichester Cathedral.

these there have not been so many instances as the other case affords. The tombs and temples of Egypt apparently far excelled in beauty the palaces of the Pharaohs. But another aspect is presented to us in what we may learn of the buildings which rose in Babylon, in Nineveh, and in Persepolis. For here, apparently, when the world empires began to rise, much more attention was given to the production of palaces suited to the greater ideas which the support of imperial magnificence demanded. But of these structures we may know little compared with what archæology has taught us concerning both earlier and later buildings which were rather devoted to ecclesiastical than civil uses. Under the Greeks, it is true, we may learn something of art as it was applied in the service of domestic claims.

By his discoveries at Tiryns, Schliemann has traced for us rather more than the outlines of palatial architecture as it had developed at an early stage of their history. Nevertheless, though acknowledging the example of the basilicæ, we are confronted again with the fact that faith and art were, with these same Greeks, powers which clasped hands in a desire to represent the best that man could produce in a dedication of service to Deity, whether as a mythical power or a Divine Creator—a united service, which, it would appear, an excessive attention to the claims of philosophy somewhat impaired. Doubtless under the Macedonian empire, and during the time of its division, civil art had prospered more. But it is not until we approach the Roman age that we meet instances of that application of art upon an extensive scale. Of this more recent period we may know much concerning many wonderful evidences of skill devoted to the service of the State, and to that of imperious private magnificence. But since so many of these buildings were quarried in order to provide material for the Byzantine builders, little, comparatively, now remains to show what these monuments had been in their original state of undiminished splendour. But transactions in the political arena have deprived later civilisations of many of the products of preceding days. And so, excepting by the aid of what literary endeavour has told us, and what may be read on the relics that time has left, we are not so well equipped to discuss this subject from a civil and domestic as from an ecclesiastical point of view.

The same may be said concerning the periods following those which have been briefly surveyed. The one faith of Christendom in its several aspects, Greek, Roman, or Protestant, produced some of the finest work the world has seen, whether we look at the resulting architecture, which comprehends all art in unity under one name, or at some particular branches of it, as represented by mosaic, sculpture, painting, or stained glass. But to this it must be added—that art cannot live where contention thrives, nor can faith. And those sects named are not without characteristics which oppose the original purpose of art and faith. For each echoes, respectively, the principles implied, and the claims asserted, by Bildad, Eliphaz, and Zophar, who did not comprehend the larger view upheld by the younger advocate Elihu. And if we base our claims on any knowledge which is but unbalanced bias, leaning either to fatalism, expediency and rationalism, or to mysticism, we are likely to do no more than breed ignorance by conceit.

At Granada the Moors left traces of their commanding genius. And the influence of the same imaginative fire has bred its marks of power in Sicily as well as in all the East.

The revival during the fifteenth century followed rapidly when the seeds contained in Greek and Latin literature had again been sown. And these germs of an alien life were driven by winds of circumstance over all the European field. The resulting growths partook almost exclusively of forms borrowed directly from the remaining monuments of Greece and Rome. A study of the thought of those past phases of life produced similar conditions of mind in the men of that then present day. And this state of mind apparently craved for expression in forms really foreign to the civilisation and national traits of the nominally Christian as distinguished from earlier Pagan times. And thus architecture, as an indigenous and ever developing art, seemed likely to succumb in the wave by which it was so deeply flooded.

It might with some justice be said that architecture was the predominant art, the expressive literature, of Europe during the Byzantine and Mediæval periods. But with the opening of the Reformation stages we see other methods gradually taking the place of this. Modern written literature arose, and became the avenue in which the flowers of thought were nourished. At first the fresh strength of a young imagination received no check. But the cold conclusions of controversial rationalism gradually expelled the vigour and spontaneity of all fancy, and dry intellectual formality dammed the full river of original ideas in art.

The era of comparative stagnation was followed by that of revolution. This destroyed the guilds of the crafts and trades, whose aim was honest dealing and sound workmanship—a sadly different ideal from that upheld by some of their recent supplanters.

It was upon the grave of imaginative written literature that musical art began to thrive, until it became the vehicle of thoughts and aspirations which could not otherwise be expressed.

Then we have witnessed further developments in later endeavours to build up all the arts again. And thus, in spite of so much that is opposed to their healthy growth, we hope that imagination

may have another chance of life. But men have ever been prone to idolise some faculty of their own being till it becomes a tyranny over themselves. They have indulged feeling and affection till it has become a licensed riot of immorality; they have used their iron will, forgetting they were bound to serve by accepting the privilege to rule; they have allowed the delightful fancies of imagination to wander into the unrealities of fantastic and fatal mysticism; and reason, their last refuge, by excess, becomes sterility.

It has been found, in examining the works of the past, that colour had always a necessary function to perform in the typical periods during which architecture flourished as a real living exponent of thought. And in these instances it is evident how closely the chief interests of individuals and communities were linked together by the services of art. The examples that have been cited helped to show the truth of those statements concerning the various purposes served by decoration, and the manner, both by structural and applied means, in which colour was introduced. These have indicated to us how, by practice, certain principles have been enunciated which we are able to adopt as our guides in any endeavour to emulate the past. But while advocating a study of the master works of antiquity, any desire to imitate, to reproduce, those works is to be deplored as an idle dependence on precedent, when we should apply the vigour of our own thought in a strong endeavour to help forward the development of man's capacity to design, so that in time the marks of beauty may be evident in all his work. Any attempt to discuss the purely technical aspect of the subject has been necessarily avoided in an essay reviewing the matter as a whole. Some few only of the more important media have been referred to in glancing at each period. In this survey there is one distinct peculiarity to be observed, namely, that in the best work of every age the fresh bright hues of the primary colours have been the dominant notes in all decoration. But by the word primary it is not intended that any inference should be drawn which would suppose that there were thus only three hues available. For the primaries each may range in hue by two directions. In the case of red, from the colour of rubies or arterial blood, until it becomes a secondary; on the one hand orange, by the domination of a golden topaz ray, and on the other violet, by mingling with the clear sapphire blue of an early morning sky. Primaries with the hues of other primaries were yet pure colour. Secondaries were most valuable, especially green, which was so frequently contrasted with red of different hues. A primary or a secondary toned with white would produce beautiful, but not so luminous, results. But the great danger to true colour was when dull minds and timid eyes, blind to the teaching of all Nature's example in decoration, were induced to mingle the sombre shades of obscuring blackness with it, so as to deprive it of all its brilliant power. Black, though a valuable neighbour, is often dangerous when in alliance with colour it is permitted to have the greater power in the combination.

The word decorator has been used throughout these pages in its old sense—a sense which implied the exercise of the highest capacities of mind, of heart, and of technical dexterity. These were linked with an imaginative mastery which under the hand of creative resource knew nothing of the modern sense, which so largely means that he who owns such a title is the willing slave of his own impotence and the ignorance of those who seek his aid.

The Giottos, the Cimabues, the Angelicos, the Bellinis, where are they in our own generation? We have painters among us, some of whom are able designers and decorators. But most of them are mere delineators who know a little of line and something of colour, but nothing at all of decoration. And these, because of the limitation to their capacity, are ever ready to question and opine when they lack the skill to suggest an idea for the improvement of that which they so ably criticise. The popular conception of an artist has been for too long confined to the supposition that he alone is one who dabbles with a brush. But we are passing out of this condition, though slowly, to a larger apprehension of what is the value of design in contrast with mere compilation. We seem to be gradually discovering what the past may teach concerning the true province of art. And we pride ourselves in teaching what we have supposed are new ideas until it is shown that the childhood even of the centuries that are gone had expressed them without conceit of their possession. Too many able men are now content to be mere pigmy imitators of the mannerisms of others who expressed their own individuality by their work. And this personal element, this characteristic epoch peculiarity, has been catalogued as "style," by teachers who would label everything, in order to provide some information as a means of easy access to what might be supposed a knowledge of the varying stages of each development of mind. But the expression of these thoughts in the concrete evidence of art should change with the temper of each time, if the pursuit of feeble custom did not evade the just claims of Nature—that it shall have fit opportunity to speak by every agent in each change of time. And since no condition of mind, no mood of feeling, is ever the same in two persons or in one individual at different times, it follows that the sign of these and the manifestation of them in the work of man must be variously shown, just as in Nature the complexion of each scene is altered by the changing conditions of

every day. History teaches us that there always has been and always must be an intimate relationship between the arts if they are to possess any vitality, any lasting and effective beauty. That unity is the very essence of force and life as well as power in art and all things else we cannot doubt. And to enforce this fact, to indicate this need, we must acknowledge our indebtedness to the past if we would hope, and expect, to realise our ideals for the future. Therefore let us appeal to experience. But let not experience and precedent at any time be the limit to our hopes and aims. Alone, painting is not art, but an art merely; neither is sculpture art; nor by itself is any other dissevered member of the one family. Either one is but part of that whole in which they and all others are united. And that comprehensive whole is the all-embracing art called architecture. It is the canopy that covers, the robe that enfolds the whole family of the arts. It alone can make them one, because by nothing else can they be bound together in living and responsive unity—a unity which adds a force and gives a power to beauty which cannot by any other means be realised. This may be a dogma, but like many another it is true, simply because it is an axiom upon which as a sound foundation all the best in beauty that we know has been built. And, to borrow a dictum from an art which spoke in praise of other sisters,

> "Beauty is truth, truth beauty – that is all
> Ye know on earth, and all ye need to know."

We have now indicated the use and suggested the value of colour in architecture during various periods in which it was used, not as a thing separate from architecture, but as a fellow without which this art must ever be incomplete. It has been found that, when the Renaissance of Greek and Roman forms took place, the true principles and traditional practices of decorative art in colour were largely lost, though many new and valuable suggestions were introduced. And it has been supposed that such a loss was occasioned partly, perhaps, by a too facile power in drawing, and the unrestrained delights of painting in oil and fresco, in which the painters of that time allowed themselves to indulge.

Since the Renaissance no definite school of painters and other decorators had arisen until our own day. And now we have seen executed some beautiful work in colour. Foremost amongst all decorative artists in this revival which now proceeds, Burne-Jones and William Morris, John Sedding and Jean Carriés, have left work behind them which serves to indicate the road we all should endeavour to follow. We must not attempt to tread in the footsteps of such leaders, but we must take the road with them and work, so that by strenuous effort we may all do our share towards rebuilding the unity of art as it may be manifested in architecture alone.

Many examples, as the fruit of these changes in the methods of art, are to be seen in all directions. In the work now proceeding at St. Paul's Cathedral is one of the most important in one field—that of mosaic. The use of tapestry as a means of decorating has been again revived, among others that had been hitherto much neglected.

In Europe, some methods now practised are severely to be condemned. But in Paris, to mention only one instance, much beautiful colour and much skill has been shown in the decoration of the Panthéon. In the Cathedral at Bonn, quite recently, some decorative painting has been done equal to the best modern work.

The decoration of private houses is a subject in itself worthy of a separate essay. I have therefore done no more than allude casually to that branch of this subject.

We must now conclude our investigations, and express the hope that all who turn their attention to the use and value of colour in architecture will observe, as their guide, the pure colours of the rainbow, and take to themselves the fact that the purest hues, the truest tones of colour, for the use of all designers, are to be seen in the three elementary colours, and their offspring, which may be found united in the light of the sun's clear rays, as revealed by the aid of the prismatic spectrum.

2, *New Square, Lincoln's Inn,*
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